

Design

NOVEMBER-DECEMBER/1960



Portrait of Lilibet

rendered in Pastello by Frances Hock

for art teachers & craftsmen



EVERYDAY ART

Now and Tomorrow

ART teachers with problems on their minds have a good friend in a small, but superior periodical which, ever since 1922, has turned up like clockwork on their desks. It is, of course, "Everyday Art", now in its 38th year of art educational service. Its arrival is a sort of cultural coffee break with a practical purpose. In its always colorful pages are the latest in teaching methods, handcraft procedures and a wealth of information on painting and drawing. Through the years, teachers in large cities and isolated communities have grown accustomed to writing its editor for free literature, whenever they need full information on a classroom art or craft procedure. Their inquiries, no matter how challenging, are speedily answered. If you need the answers, you are invited to contact the current editor, *Edward Mattill, Head of Art Education, Pennsylvania State College, Centre Co., Pa.*

EVERYDAY ART

**What's
on your mind?**



a column of ideas and information for the art teacher
address all correspondence to AMALIA DI DONATO
Wm. Howard Taft High School, 240 E. 172nd St., N. Y. C. 57

**HOW 200 YOUNG STUDENTS AND 1 TEACHER
CONQUERED THE "MESSINESS" OF WATERCOLOR
IN CLASSROOM WORK**

For years, I avoided using watercolor as a medium for schoolroom art. I'd heard repeatedly that it was too difficult for young people to handle, too messy for large scale application and thus imposed a discipline problem. In simplest terms, it sounded like extra work for the teacher. Consequently, like many another educator, I restricted my art instruction to work with pencils, crayons, pastels, charcoal—anything dry and compact. Then, for some reason which I cannot recall, I took a fling one day and we dabbled in watercolor. It was an exciting experience. It paid great dividends that I hadn't envisaged; not simply in mastering a new art medium, but also because it taught us all a valuable lesson. We learned the pleasures of self-imposed discipline, and I think this may have carried over into many other instructional fields beyond that of art.

When you work in watercolor, you cannot achieve successful results by scrubbing, erasing, splashing aimlessly and entertaining misadventure under the guise of freedom of expression. It is a medium demanding control, planning and increasing skill. It brings fresh meaning to the over-worked term: creative challenge. Oils can be overpainted and happy accidents often cloud artistic know-how; charcoals can be rubbed out or smeared for shading; crayons and pencils often encourage outlining. But the watercolor medium stands alone as one in which the artist achieves only what he plans to achieve. It is difficult to be consistently accidental with any degree of repetitive success. And the student learns the true values of color when he works pure to achieve a pure tone.

Our first watercolor class was handled in the following manner: each student was requested to order a set through the school's G.O. store. We all ordered the same set (in this case a box of eight colors in oval shape, with a good sized brush included in the set.) It cost about 60c. Since everyone had the same set, nobody enjoyed an advantage over the other members and we could thus all obtain similar tonal results and recognize our similar shortcomings for classroom discussion. We also ordered large sized watercolor sketch pads, using inexpensive stock which cost about 25c per pad of eighteen sheets—ample for our entire term of instruction.

Every student was requested to place his own order through the store and be responsible for its ultimate delivery. (A basic lesson in responsibility.) We granted an "A" for cooperation and self-discipline. It is a reward appreciated by all children, regardless of age. A week later, we began our first lesson. Students who, through forgetfulness or pure laziness failed to bring in their materials on time were allowed to work in pencil alone. In short order they tired of this monotone effect when the others were working in

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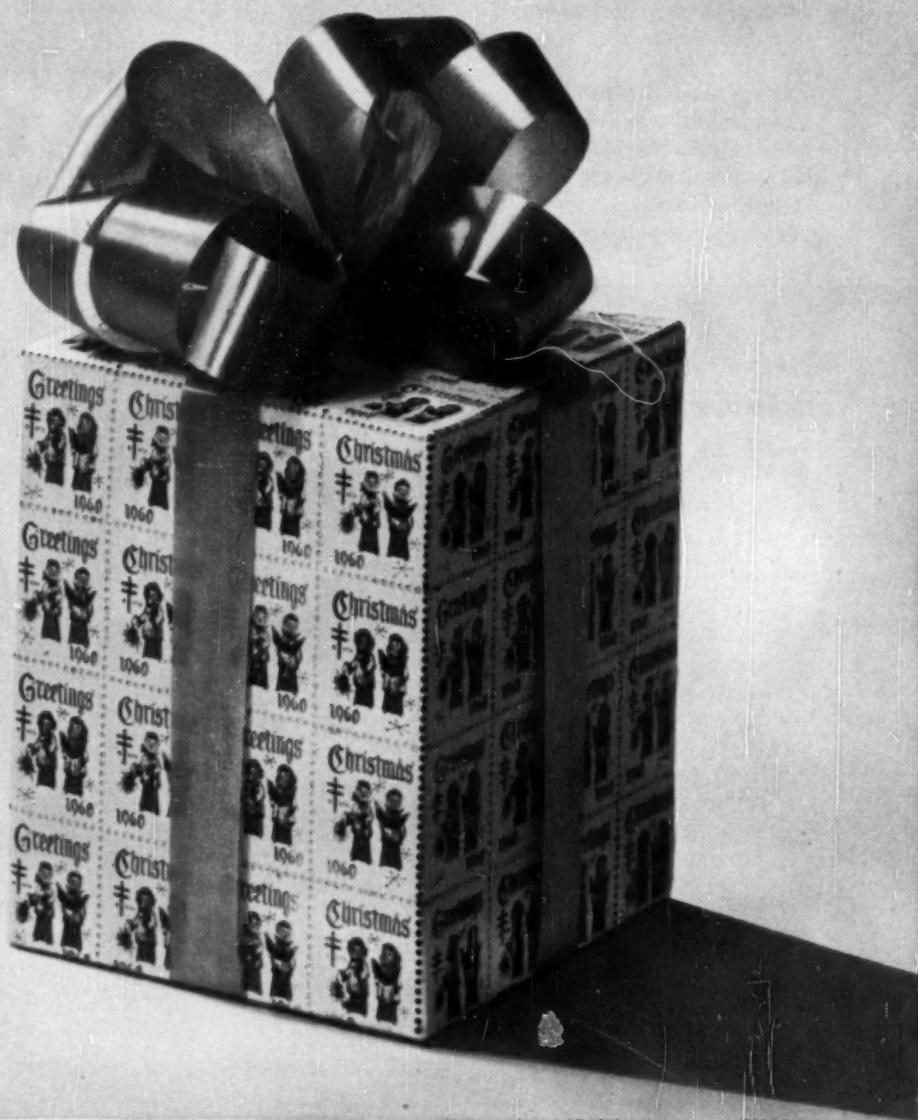
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an editorial by ALBERT DORNE

An Open Mind

Art today is divided into two camps. On one side stand the flag wavers for academic realism who reject all contemporary experiments or new directions in painting. Ranged on the other side are the extreme modernists, who would throw away centuries of art history, knowledge, and tradition in great painting. We disagree with both camps and deplore the division.

To us, the distinction can be only between good art and bad art. The most casual observation will reveal that there is much good painting and much bad painting being done under the banners of both realism and modernism. Why, then, all the differences of opinion in the judgment of art? The chief reason is that we can measure the quality of representational art with a yardstick based on the art of the past. However, this traditional yardstick cannot always serve us in evaluating art that breaks with time-established standards. We must rely on our own aesthetic values and courage and judge the new art for its meaning and our response to it as individuals.

One of the great privileges we enjoy as artists is freedom to express our own personality and point of view. Isn't it fair that our fellow artists should have the same freedom—no matter how much their approach toward art differs from ours? Certainly their attitude toward what they are trying to express is fully as sincere as our own.

We take a skeptical view of those extremists in art who resort to shock value or experimental obscurities to make up for their lack of training. On the other hand, we don't believe that the purpose of painting is merely to provide a facsimile of nature. Today the camera can do this better.

As we have said many times before, we applaud the well-trained artist who, having learned the best that the past has to teach, seeks a new means of artistic expression. Such an artist may be misunderstood—but the history of art sparkles with the names of fine painters who were misunderstood because they were ahead of their time. Monet, Cezanne, Gauguin, Van Gogh, Renoir and others—viliified as revolutionaries only fifty short years ago—are today's revered "Old Masters" of Modern Art.

continued on page 81

Mr. Dorne, one of America's most distinguished illustrators, is President of the Famous Artists Schools and its companion Famous Writers School, in Westport, Conn.

the creative art magazine

THIS ISSUE'S COVER

Ample proof that pastel is a medium to rival painting, when employed by a skilled artist, is this issue's coverpiece by Frances Hook. Mrs. Hook's child portraiture has been reproduced more than that of any other artist now living. The coverpiece was rendered with Pastello, a moderate priced medium popular in classrooms. For the story of how Frances works see our special feature beginning on page 75.



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g. alan turner, editor

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Contributing Editors

Art Education: Edwin Ziegfeld, Alfred Howell, Ray Faulkner, Marion Miller, Jane Welling.

Techniques: Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenhaar.

Crafts: Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.

Design: Otto Karl Bach, Clara M. Cioban, Donna Stoddard

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BOOK REVIEW SECTION

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Hastings House, Publisher

The second annual edition of a new goliath on the American art publishing scene, and every bit as exciting as the previous one. Its deluxe pages are dedicated to offering prime examples of illustration by those who add pictorial punch to America's editorial and advertising art. Here, the hand with a brush or drawing pencil reigns supreme, in a vast parade of imaginative art for reproduction. 354 plates, many in full color, ranging in approach from decorative spot sketches through magnificent paintings. An unparalleled art morgue for the practicing professional and aspiring student. 279 pages.

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World Publishers

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* Subscriber price: \$4.95

EUROPEAN ART/A TRAVELER'S GUIDE
Herder & Herder, Publishers

The tourist adrift in the sea of European art will find this volume a lifesaver in locating the masterpieces he has long cherished. It is much more than a guidebook, despite its handy tabulation of over 800 renowned art meccas and the treasures each houses. Here you will also find 450 art plates, with better than a hundred in full color. Also included is a biographical section which details the lives of 300 famed artists. Everything is conveniently arranged according to period and country. Armed with this book, the art lover can speedily locate his every wish, whether he explores firsthand or must content himself with an armchair adventure. Highly recommended to the teacher, researching student and collector. 300 pages.

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Sterling, Publisher

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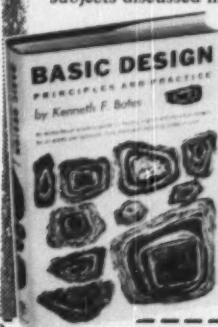
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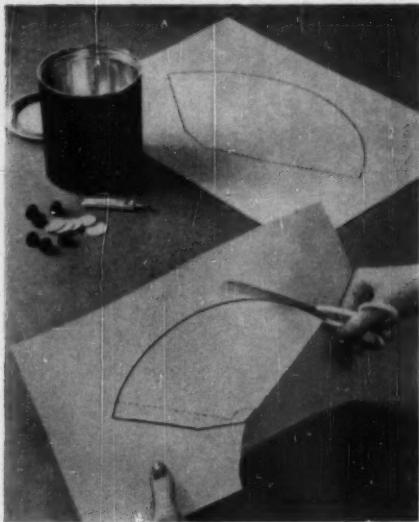
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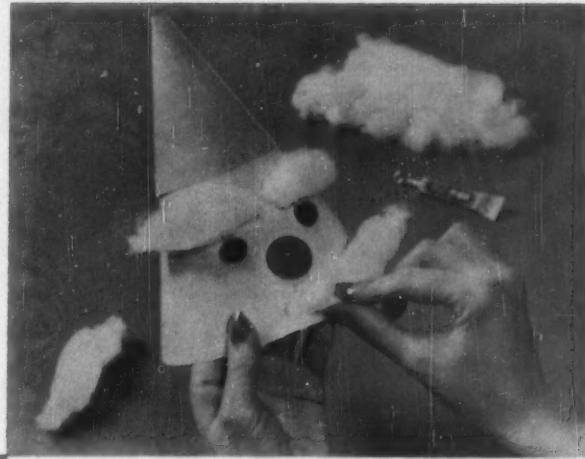
1.



2.

SANTA COOKIES

cotton, glue and paper handiwork



3.



4.

A gay holiday decoration to house a small and thoughtful gift. The can is an emptied container for tobacco, cookies, nuts, candies or even a tissue wrapped surprise. Youngsters can make them at home or in the classroom to give to teacher or friend. Here's how:

1 Glue black construction paper around can. Draw Santa's head in outline on pink construction paper. Straight edges are $8\frac{1}{2}$ " and diameter is $15\frac{1}{4}$ ", with an $8\frac{1}{2}$ " radius. Hat is on red paper with straight sides $4\frac{1}{2}$ ", diameter $8\frac{1}{2}$ " and radius $4\frac{3}{4}$ ". Cut out outlines.

2 Twist each outline into cone and glue. (Dotted line shows slight overlap for gluing.) Cut tiny circle out of top of each cone to prevent wrinkling. Glue red cone over pink one.

3 Outline beard area with pencil and glue on cotton beard and eyebrows. Nose in flat candy wafer or button. Black gumdrops provide eyes and cap tassel is fluff of cotton.

4 Slip Santa over can top and the surprise is ready. ▲

a basic guide for beginners toward understanding the principles behind valid art and design

A good beginning for any teacher who is interested in encouraging greater appreciation of pictures among her pupils is to start with herself. Esthetic attitudes and enthusiasms are contagious. If a teacher remains unmoved by stimulating experiences, her chances of arousing interest in others is greatly lessened. This article is meant to offer the elementary teacher encouragement to review her own attitudes toward pictures, to revive old enthusiasms and stimulate new ones which she will be anxious to share with her pupils.

Pictures appeal to us in a way no other art objects do. Their purpose is primarily one of providing us with direct esthetic experience. It is difficult to pass a magazine stand without slowing down to catch a glimpse of the painted anecdotes on their covers. These magazine covers are performing a definite function. They attract attention long enough to arouse our curiosity about the contents of the magazine. Before we know it, we are anxious to invest in the publication. How well this device works can be deduced by the amazingly high prices paid for paintings for magazine covers, some bringing the artist upwards of \$5,000. Obviously with so much money invested in that one item, editors take no chances on displeasing any of their customers. Consequently, these pictures are limited to what they know from experience will appeal to a large number of people. If we limit ourselves to that one kind of picture, we are in the same position as the person who reads nothing but detective stories.

Let us examine some of the other reasons why

pictures are painted. We are all familiar with the many uses of painting for advertising purposes including posters, illustrations, and advertisements of various kinds. Book illustration often challenges capable artists to do their best work, even at modest recompense. Portraits have always testified to man's desire to be well remembered by posterity. The artist has been called on frequently to record great historical episodes. Mural paintings decorate the walls of many of our public buildings and usually express some aspects of life in the community.

All of these paintings may be said to have a definite duty to perform. Like magazine covers, they have been done by the artist because he was the person best qualified to put the ideas across to the greatest number of people. They all offer problems in pleasing a relatively large number of people.

Those who paint because they "can't help it"

We come now to another classification which includes much of the important painting in the world—easel paintings and other types of framed pictures. These are done by the artist chiefly to please himself and to satisfy a creative urge. They seldom are painted for a particular wall, but may be hung in either a house or a museum. Some painters, of course, produce these easel pictures with an eye on the market, just as the more commercial illustrators of publications and advertisements do. But we shall focus our attention on those artists who paint because they can't help themselves and are not concerned with selling the picture until after it is completed.

It is among this group that we are likely to find the most stimulating work. The artist is free to express himself just as he pleases.

Now most of us have pretty definite ideas of what we like and what we do not like. That is always the lazy person's excuse for never broadening his interests. An often repeated anecdote about Whistler, the American artist, and a lady who approached him one day is of interest. The lady said: "I don't see any sense in Modern Art but I know what I like." Whistler replied calmly, "So does a cow, Madame."

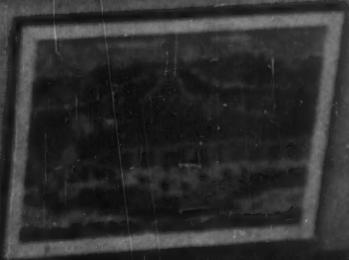
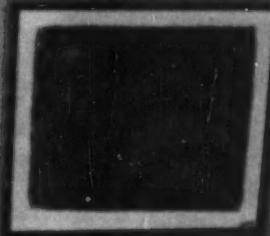
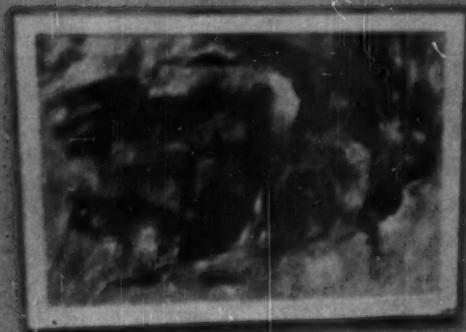
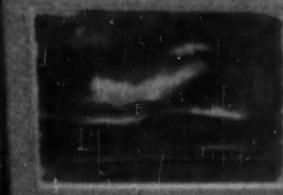
We must be careful not to fall into that error. The fact that we cannot read French is no proof that there is no such language. If some people are capable of enjoying pictures that we do not understand, they may well be getting something out of life that we are missing. The fault is not with the pictures but with ourselves. We are not satisfied to read the same story over and over again even if it is told in slightly different words. Nor are we satisfied to sing the same tunes every season. So, why not extend our artistic horizons equally?

Pictures are like people. You are not sure that you are going to like them until you know them. In other words, you must make some effort to get acquainted with pictures

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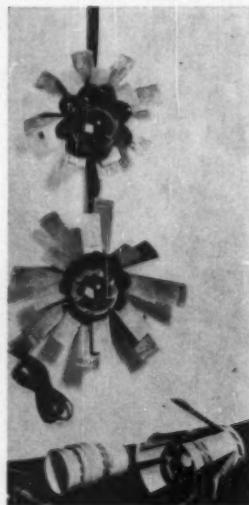


HOW TO SEE ART





HOLIDAY DOOR DECORATIONS



A pair of clever decorations for your front door, easy to create and when you've made them, why not branch out and invent others in the same manner? Every house on the street ought to sport one, made by parents and youngsters as a family project.

The reindeer begins with a large, flat bottomed paper bag. Fold down about six inches of the bag bottom to become the reindeer's head. (First fold two diagonal folds from this larger one to form the pointed face of the reindeer.) Draw on the animal's features with crayon and tempera, then decorate the body in freely stylized manner. A string of tiny bells becomes his bridle and when the face is lifted as a knocker, merry sounds will peal to announce a visitor.

The ears and antlers are cut from cardboard and similarly decorated. Crayon is best for your work as it will stand weathering. If you work with tempera colors, it would be sensible to apply a coat of clear shellac over the artwork.

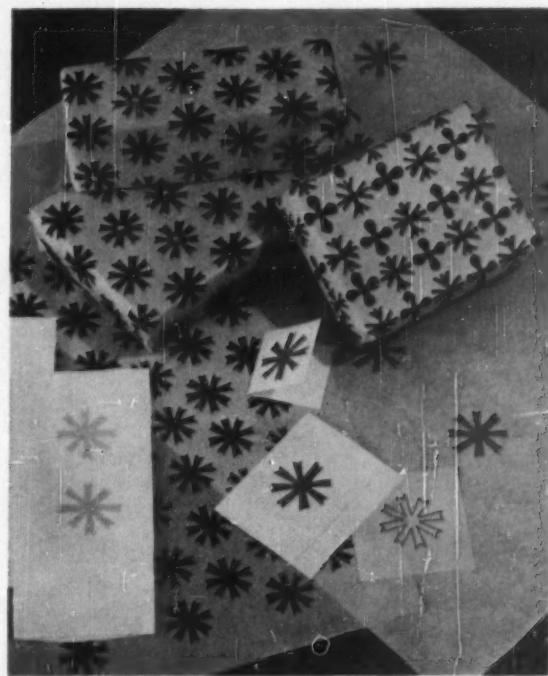
You can make a Christmas angel from another paper bag. Measuring in about a third of the way from each side, make a narrow pleat which goes diagonally from the bottom of the bag to half way down each side. These pleats will become the little angel's wings when decorated.

The angel face, and robe are next drawn with crayon,

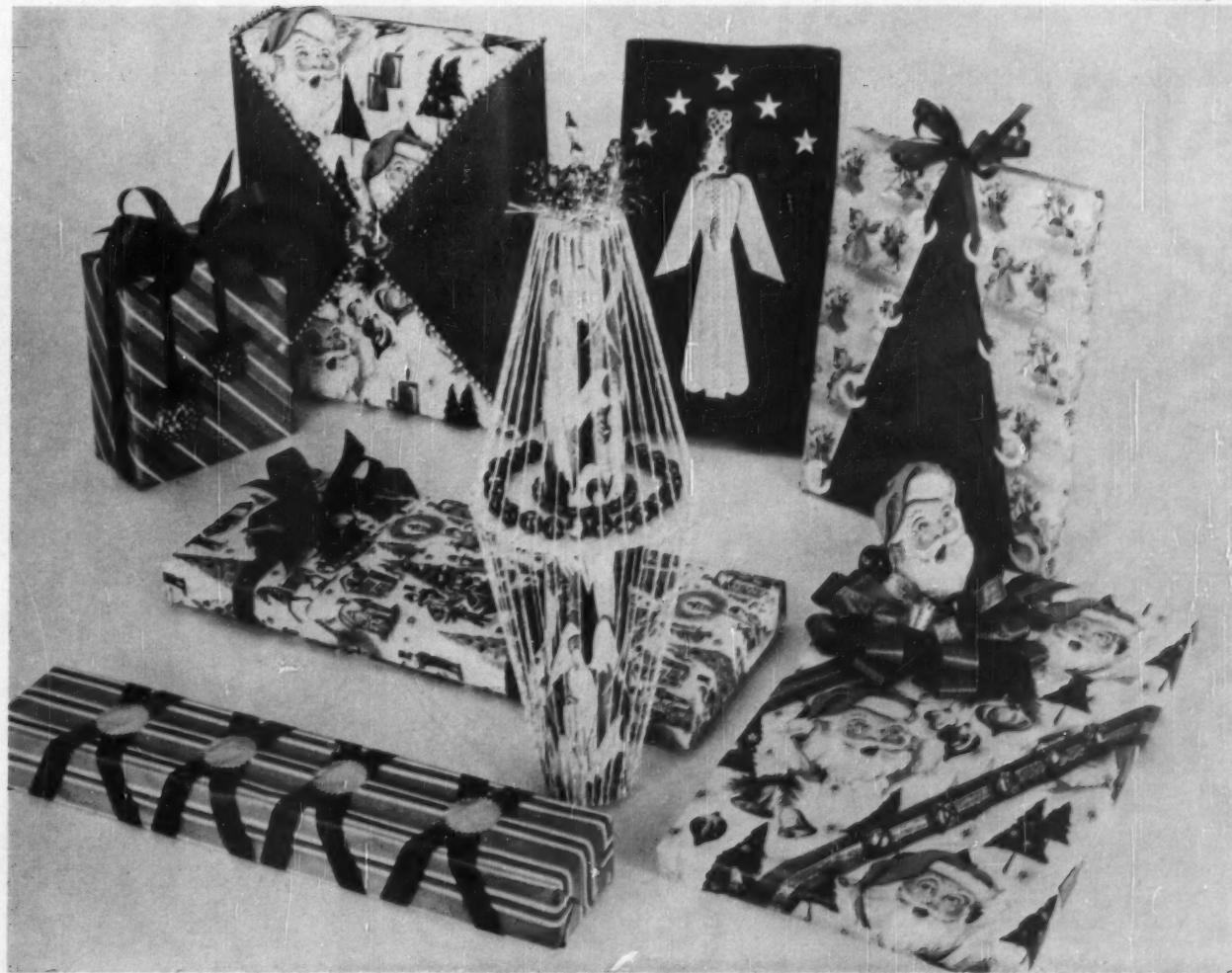
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An original motif for a holiday wrap, created by use of a stencil applied repeat motif, using tempera colors. The design is first drawn on paper, then traced onto EZ-cut stencil stock and cut out. It may then be sprayed or rolled on. It is also possible to use ordinary wax crayons through a heavy stock stencil and this approach makes it possible for very young artists to decorate their own gift wraps quickly.

Below are an assortment of unique gift wrap ideas, using pre-decorated holiday wraps, but assembling them with originality. Starting from bottom left, clockwise: striped paper, crisscross ribbons with natal seals; perfume box wrapped with diagonally striped paper and with ribbon dangling two metallic acorns; sweater box with maltese cross motif of alternating papers fringed with rows of glued-on glass beads; a plain metallic wrap with pasted on stars and a cutout angel; a flat box with an inner Christmas tree shape crisscrossed with paper shoelaces held down by notebook reinforcers; another large box with Santa paper and glued-on bells and a big ribbon bow. Inside is a flat glove box with a simple bow and a tube shaped gift which has a collar of cutout cardboard to hold out a cage of strings or ribbon surmounted by a necklace of glass beads and glitter. The floor of the cardboard collar has two rows of encircling glass ornaments.



Denison Mfg. Co.





TOP—Breadboard is made for wall hanging, will also prove practical for serving cheese and cracker snacks. Pennsylvania German motif was hand-painted with Dek-All. Board was then given coat of clear lacquer to add rich sheen. Cutting of bread and cheese is done on undecorated side. Designed by Arthur Tanchon.

RIGHT—Unique combination gift contains various kinds of stone ground meal and pancake mix. Bags are of burlap, with hand-sewn draw strings. Burlap is available in all department and dry goods stores, in many colors. Identifying data is screened onto bags with textile color, which was also hand applied on wooden file box and on exterior of gift box. Designed by Betty Welsh Newman.

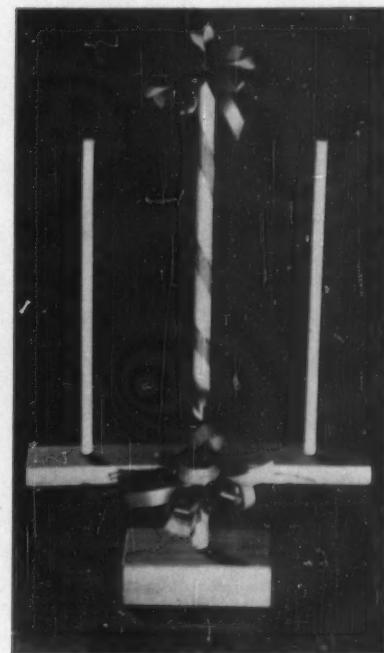


All the world loves good things to eat and drink and a holiday is a time for feasting. Here are a half dozen imaginative ways to create a superlative gift for gourmets or to dress your table. All hand decorating was done with textile colors and Dek-All paints, an all purpose medium which works equally well on china, plastic, wood and glass.

The gifts are functional; a breadboard, a doughnut and pretzel rack, wine server, table linens, recipe box, tableware. The artwork is done freehand or through stencils. Try these ideas to add grace and the personalized touch to your gift giving. ▲

DESIGN for GIVING

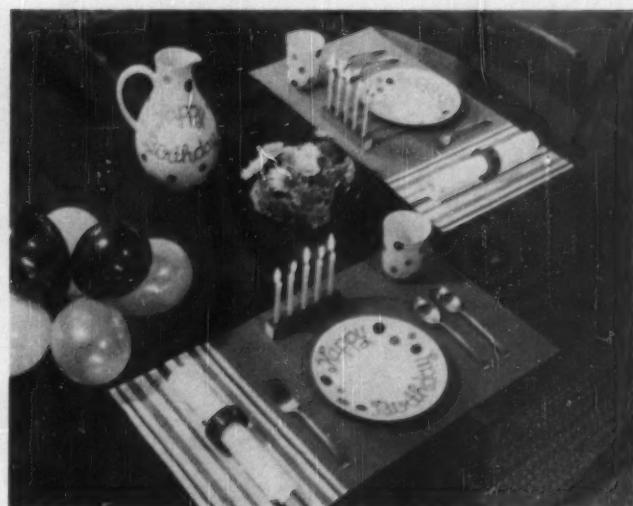
Last year's greeting card designs and work of her five year old inspired artist Betty Welsh Newman to adapt these stylized animals for a set of table linens to accompany a gift box containing empty wine bottle candle holder. Fresh candles were wrapped in hand-decorated tissue, using textile colors. Same medium was screened onto box.



Rack is made to hold doughnuts and pretzels for a holiday party. It makes a fine centerpiece during the holidays and encourages visitors to partake of your hospitality. To assemble, drill hole in woodblock base, insert a two foot high dowel in center and pound into base. Drill three more holes on another plank and slip over center dowel. Two smaller dowels make side holders. Decorate with ribbon diagonals or barberpole striped Dek-All colors. (Encircle dowel with masking tape in spiraling fashion and then brush color onto unprotected areas. When color dries, remove tape and stripes remain.)



Wine server is made of old cheesebox with notches cut to hold wine bottle necks. Motto on linen runner is screen printed with textile colors, handles are decorated with Dek-All.



Birthday set of plates and pitcher are china blanks bought at restaurant supplier and then stencil decorated with Dek-All. Legends may be keyed to holiday season, recipient's name.

A car is a handy sketching station, its opened door providing protection against gusty winter wind. Paint on the leeward side and, when your fingers numb, reach for your pocket handwarmer.



THE FEEL of WINTER

to paint it - go out and meet winter head-on!



GO OUT and meet winter head on. It is a season of sudden change, offering the enterprising artist dramatic challenge. Its skies are bright blue, ominous grey and blinding white, changing without notice. It is no time for armchair daubers, but is filled with excitement for those who would explore with paint and pencil.

If you prowl the countryside, keep a pair of hand warmers in your overcoat pockets—the kind appreciated by hunters and priced around \$3.50. They'll pay big dividends when the temperature hovers near freezing and you must sketch barehanded. Or sit on the passenger's side of your car's front seat, with the door propped open against the biting wind. Come prepared with simple, solid equipment—a wooden board to prop in your lap, or a portable easel that can be placed on the leeward side of the car, and a pair of sun glasses to protect you from the glare of snow.

Sketches can be made on the spot with crayons, pencils, Flo-Master Fountain brush, chalks or pastello. Pencil in your color notes or try to match small swatches of color against nature. These notes are then translated in the com-

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A blinding snowstorm on Fifth Avenue.
Sketched by Dahl Stern from the protection of
a doorway and then oil painted at home.

A city painter discovers unexpected nostalgia by a sidewalk Christmas tree stand. Painted in gouache and tempera.



Snow is falling on the countryside near Bethlehem, N.H. as Dahli Stern made the sketch which later led to this oil painting. On opposite page Miss Stern turns her brush loose in the city.

New Yorker, Robert Vickrey won \$1,500 prize from Hallmark Art Competition for this engagingly simple composition. Rendered in oils.



Basic design in

MOSAIC, ENAMEL and JEWELRY

by KENNETH BATES

THE making of mosaics, enamels, and jewelry has increased in popularity in the last decade, but the fact that more people are trying their hand at these crafts does not guarantee increased proficiency in design. China painting, as a craft, became more or less extinct in the first decade of this century because good design was not always considered along with the enthusiasm for doing it. Some of our crafts suffer in the same way, and knowledge of the principles of basic design was never more needed than today. Let us consider the particular problems of designing in each of these crafts separately.

MOSAICS

Our first thought in planning a design for mosaics is pattern. The success of the mosaic design depends largely on the skillful placing of flat areas one against the other. The function of a mosaic must be taken into consideration. It is primarily a mural decoration, the word "mural" being derived from the French word "mur" (wall). Our reasoning should be simple. It is to enhance, or enrich the surface of the wall. Therefore, almost without exception, our design should not stress the illusion of great depth and space. Let us accept this premise and minimize the exceptions.

We no longer have to think in three dimensions, but there is one feature which we must not overlook. That is the distance between the mosaic and the viewer. The mosaic is not an object to be held in the hand, or even one which will be viewed from arm's length. This design must "carry." The pattern we create must be strong enough, or in some cases, subtle enough, to warrant distant viewing.

The original color sketch should be made in its actual scale, placed on the wall, and viewed in the normal way. I find this to be one of the most neglected practices of art students. The allover effect, the drawing, pattern, and perspective, is distorted when the design is seen horizontally on the desk.

In addition to pattern, color and texture are two major concerns in designing a mural. What style an artist adopts to design the mural is purely personal.

Texture is obtained by the characteristics of the medium itself. This is one of its greatest charms. No tesserae are exactly alike in color, shape, or size. But one must guard against too much texture which can approximate a "speckled" look. Preliminary texture studies in plaster are helpful to the student. By contrasting certain parts of solid colors, either as lines, spots, or areas, with more strongly textured surfaces, one is able to control the emphasis and meaning of the entire composition. The craft of mosaics, like enameling, can be extremely disappointing if the designer overlooks the importance of color. Too often one sees mosaics in literal colors (blue sky, green leaves, and an attempt to make realistic figures), but because of the peculiar qualities involved in building the pattern from tiny pieces, it may well be a mistake to attempt a realistic effect in mosaics. The most famous examples of mosaics are Byzantine, which are seldom realistic, but highly decorative and stylized. Because contemporary tile mosaics are more abstract, they are, in my opinion, more fascinating and successful as an expression of the medium.

ENAMELS

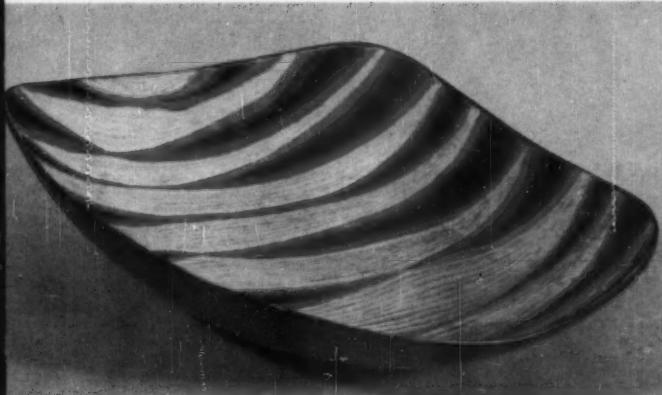
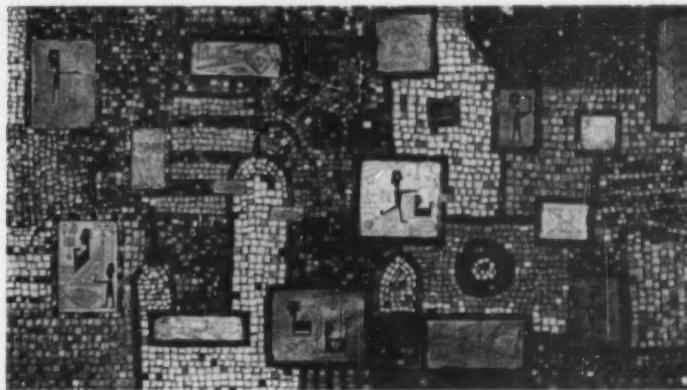
Enameling on metal is one of our most popular crafts today. Enameling, like no other medium, *seems* to be "easy to do" but there are many pitfalls for the amateur. The brilliance and sparkle achieved by quick firing is only one factor which is responsible for its attractiveness. Thorough knowledge of design principles is more essential and should supersede technical "know-how."

Let us consider a few hints for designing an enamel piece. Take the problem of the design for a simple round tray. There is no reason to deny that a circle is a circle. The problem is to find a design suited to a circle rather than some other shape. Again, we stress simplicity.

For an informally balanced round tray even more restraint must be used. The design motif is to be thought of only as something which enhances, not destroys, the roundness of the circle, otherwise the function of the tray is forfeited. A tray, as such, is not the place for a pictorial

adapted from the new Kenneth Bates book:
"Basic Design, Principles & Practice"
(World Publishers, \$4.95)

David Holleman, wall mosaic. A two-dimensional design depends largely on the skillful arrangement of flat areas, an essential factor in mosaic designs.



Kenneth F. Bates, "Pointes d'Or," enamel tray. One way to compose a free form is to place motifs in direct opposition to the shape.

Margaret De Patta, "Pendant." An outstanding example of geometric design is shown in this handsome piece of contemporary jewelry. Rutilated quartz and silver add the flash of highlights.

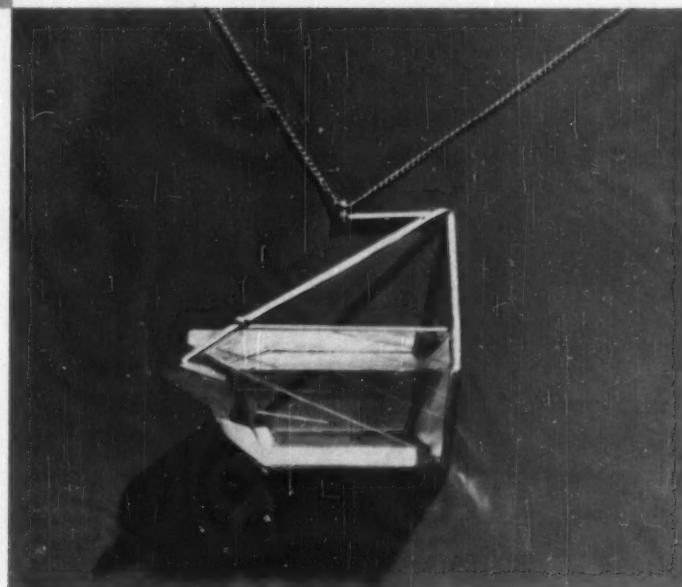


illustration. Historically, enamels have been produced which were somewhat realistic, but they were not used as decorative ash trays!

Technically, an enamel must give the appearance of being embedded "into" the surface not painted "on" the surface. This principle might help us in designing. The motif should not be a motif of arbitrary size, but one which is scaled to have a sense of belonging to the size of the circle chosen.

In regard to free forms such as the long shape shown opposite, one might experiment by relating a motif "with the shape," across the shape," or "all over the shape." In each case there must be a structural relationship to the shape chosen.

Enameling is a craft concerned with more than the making of trays. It embraces such forms as plaques, pictures, wall decorations, and murals. Perhaps the finest use of

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Yosemite Valley, Thunderstorm

photographed by Ansel Adams

Painting and Photography

separate paths that lead to the same ultimate goal

ART is an undertaking with many approaches. One artist may paint with oils or watercolor, another prefers the pastel stick, pencil or pen; and another may select the camera as his medium, thus painting with light. All approaches are valid, of course, for it is not the method of execution which determines fine art, but simply the end result. To the discerning eye, the nuances of pattern, composition, color and subject matter are eternally waiting for translation and because all art originates from within the artist, even diverse approaches can reach the same ultimate goal. It is sometimes surprising to discover the similarity between these approaches once they are seen side by side.

an adaptation of highlights in the newly released:
"The Visual Arts", published by Holt, Rinehart and Winston, Inc.

by WALLACE BALDINGER

Rembrandt van Rijn



Karsh of Ottawa



Two masters of portraiture with much in common, though separated by the gulf of centuries. Rembrandt's immortal oil: "Man With a Magnifying Glass" and Karsh of Ottawa's photographic classic of Winston Churchill.

A thunderstorm can be an awesome subject for the artist. At left, Ansel Adams captures the threatening instant before Yosemite Valley receives a deluge; below is the moment when the storm ends and the atmosphere is alive with electric clarity, as portrayed in watercolor by John Marin.

courtesy Brooklyn Museum



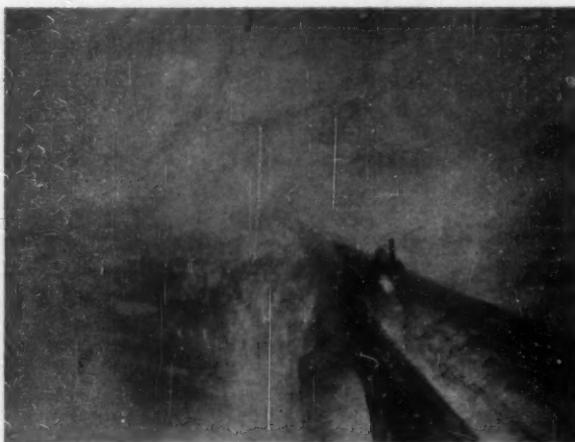
Barn in The Berkshires

by John Marin

Although the photographic artist is a relative newcomer, and thus may logically profit from examination of the work of the easel artist who antecedes him by centuries, it would not be logical to think of him as a copyist. The giants of the camera are giants in their own right, and in their hands we find a rare tool—one capable of capturing the magic of reality in a way no painter with pigment can. And yet, the sensitive cameraman can do far more than merely freeze reality on a photographic film. He can abstract and distill, romanticize and sum up, symbolize and interpret in a manner that is often breathtaking.

Let us see how artists of the brush and the camera each achieves his goal in his own manner.

Consider the magnificent photograph: "*Yosemite Valley, Thunderstorm*" by Ansel Adams. Here, a camera artist has undertaken a subject which might overawe most cameramen. He is a "straight" photographer—one who, along with Alfred Stieglitz, rebelled against the excesses to which pictorial-minded photographers went to make their work look like a painting. His work is "pure" photography of the kind which seeks a picture that is possible only with a camera. His approach required much more than focusing a lens on a range of mountains and snapping the shutter. It necessitated the most painstaking analysis and deliberate procedure. Adams reviewed the architecturelike structure of the Valley itself—its level floor, towering crags, quiet meadows, rearining pines. He found in this structure the cue for stationing his camera: boldly upright and level, facing straight out, like the colossal rectilinear image spreading before it. He noted the color



London, Tate Gallery

The oil painter and the photographer come to grips with inanimate nature, breathing into their separate versions a strange effect where the elements possess personality and life of their own. The Turner painting is a century ahead of the impressionist movement, yet heralds its preoccupation with the vitality of light and color. The Steiglitz photograph is a classic of mood, design and composition, a pioneer in candid art.

effects peculiar to the Valley and distilled its dramatic effects to a simplified palette of gray. And he waited with infinite patience for just the right moment—when all elements fell into place and the threatening storm was ready to burst across the monumental reaches of Yosemite.

The same theme—a landscape under the lowering sky of a brewing storm—was captured in another medium by John Marin, in his "Barn in The Berkshires." Marin is a master of watercolor, achieving in its light technique the same dramatic power usually associated only with oils. On a sketching trip through the New England foothills, he became intrigued by the strange land-and-sky effect which exists just after a thunder shower has cleared the atmosphere. With his sketchpad readied, he watched the forms of nature busily rearranging themselves after the downpour, the water soaked fields reflecting the drama in the sky. Under a rift in the clouds he perceived how, for brief moments of suspense, the landscape offered elements so well attuned as to invite a series of notations which he would ultimately translate into this dramatic painting in his studio. Although his brushstrokes seem swift and free, each was actually conceived with much deliberation. Like photographer Adams, he planned, experimented, rejected and finally captured the electric effect he had been seeking. His watercolor is filled with this electricity and feeling. Even in black and white, its tonal suggestions seem to leap at the viewer. Two men. Two approaches. The final result is the same.

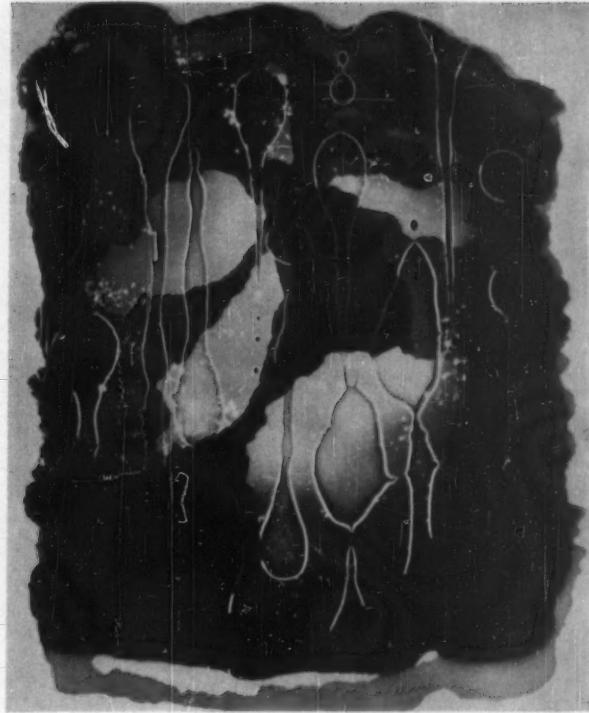
Among portraitists, Rembrandt van Rijn is the great master of light and shadow, the man who, by the magic of his brush could turn a pedestrian sitter into a monumental figure. To Rembrandt, each sitter was a challenge beyond the mechanics of capturing his likeness. Though the subject might commission him to portray this likeness, the artist went farther, probing deep for the inner personality. It is this glow which makes Rembrandt the giant of portraiture—no mere accident or even deliberate mechanic of painting technique, but rather the ability to sum up the



George Eastman House Collection, courtesy of Beaumont Newhall



Eugene Fuller Collection



Seattle Art Museum

Collection of Ansel Adams

Abstracting nature reduces subject matter to the point where the eye of the viewer recognizes little, but may read into the art whatever his mind may conjure. The Graves "Woodpeckers" hints of half-glimpsed life in the wooded tangle, the Jones photogram excites the imagination, leading one in and out of the picture to unsuspected depths and planes.

subject and make each painting seem vibrant with life.

The portrait of Winston Churchill by Karsh of Ottawa is the matching masterpiece in the photographic medium. It is one of the most famous camera studies in history, and even a cursory examination is enough to know why. Churchill is a contemporary figure; thus we are able to judge the success of the photographer in summing up the sitter's overpowering personality. Centuries from now, unborn generations will also meet this world leader through the Karsh study and know him intimately. It is now a legend how Karsh conjured the typical Churchill glower into being by snatching his cigar away just as the sitter was ready to take a puff. In a fleeting instant, the shutter clicked and posterity was served. But, again—no accident. The result of careful planning and weeks of preparation. Karsh was allotted only a few minutes in the statesman's busy schedule and he made the most of them. Two portraits. Two mediums. One common end result: a monumental portrait.

The mood of nature on a rampage becomes our next case in point. To J. W. Turner, the great English painter of the late 18th century, the elements were something to be explored as if they were living entities. He has been described as a Romanticist, but the impressionists of the following century looked to him as a pioneer. For he sought to transmute the literal moment in time into something far beyond momentary effects of color and atmosphere. He probed *inside* the scene of "Rain, Steam and Speed" in his mood-filled painting of a train crossing a

bridge, and successfully captured the summing moment when these inanimates come alive. And Alfred Stieglitz did the same in his epic photograph: "*Winter on Fifth Avenue*." Patiently standing in a howling blizzard for three hours, Stieglitz held a "candid" camera in his numb fingers, waiting for the magic moment he finally achieved. He was struck by the way in which the veil of snow seemed to come alive, obliterating all of man's architecture in the receding distance, yet allowing a fragmentary glimpse of activity to fight through the elements. A lesser artist might have stood for a minute or two, then snapped the falling snow and hurried inside for warmth. But Stieglitz knew

continued on page 84

"*Yosemite Valley, Thunderstorm*" by Ansel Adams originally appeared in: "My Camera in Yosemite Valley" (Yosemite, California: Virginia Adams and Boston, Mass.: Houghton Mifflin Co., 1949.) Morris Graves' "Woodpeckers" is in the Eugene Fuller Memorial Collection at Seattle Art Museum. "Man With a Magnifying Glass" by Rembrandt van Rijn is from the Metropolitan Museum of Art, N.Y., Bequest of Benjamin Altman, 1913. "Rain, Snow and Sleet" by Turner, courtesy Tate Gallery, London. "*Winter on Fifth Avenue*" by Alfred Stieglitz is from the George Eastman House Collection, Rochester, N.Y., courtesy of Beaumont Newhall. "Drops" by Firkle Jones is a photogram, photographed by Ansel Adams, courtesy of Ansel Adams, Yosemite, California. "Barn in The Berkshires" by John Marin, courtesy Brooklyn Museum of Art. "Winston Churchill" by Karsh of Ottawa, is from "Portraits of Greatness".

STILL LIFE PAINTING

discipline yourself to interpret rather than copy nature

THIS winter do some still life, and I don't mean pretty things like iridescent glass. Do still life because you cannot tell a story about it—paint something that isn't anything until it is painted well. Get stuff that is supposed to be ugly, like a pie plate or an old tin basin, against a background that will bring out the beauty of the thing you see. Then try to do it, trying to work for quality of color.

The painting of still life gives one the widest range for study; a bottle is as serious a subject for portraiture as a person. In arranging, place things so they have color and so that you can see it well. If you cannot decide on color and values in the beginning, move your still life around until you get things simple so that you can see big relations.

Select one light thing against a dark thing—perhaps a kitchen utensil and a lemon cut in half. Try for spots coming together.

Try an old bit of white china; the way one paints white or black is the test of being able to paint at all. Old restaurant ware used a long time acquires a wonderful beauty of color. Go into a cheap restaurant and if you see a beautiful piece of white crockery, get it. Try to make it look clumsy; it will keep you from being satisfied with well turned edges. Clumsiness indicates a struggle to put things down right, an honest effort to grasp the truth. The study of old crockery is very exacting and wonderful.

You don't hear me say much about drawing. It is because I think drawing the form, and painting, are better separated. The first thing is to learn to see color. You will draw better a year from now if you disregard for the time being the thing you call drawing. Realize that you haven't yet the painting point of view. After you have got the spots of true color in their proper relations, you have something to draw with and you can then consider it. Don't consciously try not to draw, but do the other thing so well that it will draw itself.

Don't look up at nature and consider an inch at a time. See what one big spot is in relation to the other big spots. Search always for more beautiful notes of color; don't search to put more things in. Study larger spots of color coming together—don't break objects up into many colors. Establish big general things. You can't capture all the differences you see.

Insist all the time on one spot being in correct relationship to another. I'm trying to say that when you think straight that thought alone is worthwhile and when you put down one or two notes that are right that's all that is necessary. You'd be surprised at how little work it takes to make a picture.

Have some fun with color. Enter the dishpan and palette knife brigade. It would not detract from your work, from what you like—that is, line and composition—if you should add color charm. Take a dishpan, some bricks and tell the beauty of them. It would take the study out of the commonplace and make it a work of art. Do still life and see the beauty you can get in it. There is something elevating in the painting of a side of beef so it can hang beside the Madonnas in the Louvre and hold its own through the centuries.

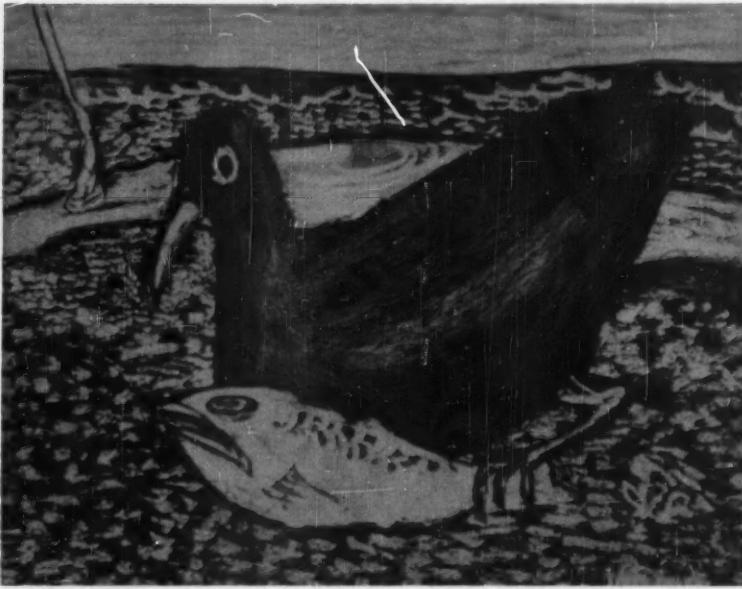
Use the knife not to draw with but to make color differences and bigness. Its use gives greater freedom and keeps you from breaking up big tones. Concentrate, hold yourself to do large spots. The big painter is one who looks and does, the little painter is always tickling with a camel's hair brush. My plea is for something big and fine and honest.

If you do little sketches do them with a palette knife or a wide brush. There is no sense in doing small canvases

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adapted from notes in "Hawthorne On Painting"
new edition published by Dover Publications (\$1)

by CHARLES W. HAWTHORNE
and
JO C. HAWTHORNE



Bird and Fish Study

by Louis Pohl



Floral Arrangement by David Namarov



Grande Legno

by Alberto Burri

Ruffled Petunias and Columbine

by Countess Zichy



Still life paintings can range through many approaches, from impressionistic to literal, but all successful work is a visual conception rather than a description. When you find you are becoming infatuated with details, try painting a slice of lemon in a dishpan.



WORKING FOR AN ART STUDIO

by Fred Rodewald and Edward Gottschall

WHILE a studio may be a freelance artist's most frequent if not his best customer, it is also his competitor. Most freelances depend for work on direct accounts—the advertising agencies, publishers, manufacturers, etc. Most freelances have probably also learned that these customers usually pay better than the studios. The reason for this is obvious: they are the studio's customers too, and there is no reason why they should pay higher prices to the studio than they would to an individual. It follows that when work reaches an artist through a studio, the artist is not apt to be

paid as much as if he worked directly. Moreover, every time a freelance does a job for a studio he is in effect reducing by one the number of jobs available to him directly. Thus the freelance becomes his own closest competitor.

As for the studio promoting the freelance, the question is, who is promoting whom? Very few studios have large salaried staffs, and most of them operate with artists on a desk-space basis almost exclusively—an arrangement where a freelance is given working space in exchange for rent or services. Thus the many freelance artists whose presence enhances the studio's prestige are often busy on their own work rather than the studio's. Still, they are readily available to the studio if it should need them, and their samples are used by the studio's salesmen to solicit business for the studio. These artists probably do as much to promote the studio as the studio does to promote them.

Then the question may be asked whether or not the

adapted from material in "Commercial Art As a Business", by Fred Rodewald and Edward Gottschall
Viking Press, Publishers

studio is an agent for all these artists since they are not directly employed by it. The difficulty here is that an agent owes a duty of obedience and undivided loyalty to his principal, in this case the freelance artist. Studios do not generally observe this rule. Instead, they frequently play one artist against another, within their own immediate group as well as with outside artists. Also, an agent should not have interests in conflict with those of his principal. A studio is not likely to jeopardize its own interests in order to protect those of any of its artists. The typical service studio is not the freelance artist's best customer, nor does it offer him the promotional advantages of a bona fide representative.

Furthermore the studio enjoys a competitive advantage besides the one of using the freelance to compete with himself. Every time a freelance artist is compelled to refuse work from a direct account because of studio commitments, he is in effect promoting the studio. An art buyer who encounters three or four such refusals in a row from individual freelances is fair game for the studio salesman, who is of course under no compulsion to refuse, so long as there are plenty of freelances who will do the job for the studio, and so long as the studio is willing to do what the buyer is getting tired of doing—take the trouble to find the willing freelance.

Then there is the reluctance of studios to permit direct contact between the artist and the studio's client, even if only for the purpose of letting the artist get his instructions at first hand in order to avoid the risk of omissions, mistakes, and misunderstanding.

The matter of instructions is not the simple process of a buyer's stating his wants, which a studio salesman need only transmit correctly to the artist. It is something much more subtle and complex and involves intangibles of circumstance and personality. An artist may have questions to ask that would not occur to a neutral third party; he may want to make counter-suggestions; or he may feel the need to express doubt about the feasibility of something the buyer wants. It is natural, if not inevitable, for such things to arise. Dealing with them in the give-and-take of direct conversation is more satisfactory than funneling them through a third person who, even though he may have a thorough grasp of the matter, will unconsciously make his own views felt and thus innocently distort the buyer's intentions. In matters of art it is particularly true that many cooks spoil the broth. To add complexity to something already complex enough is no service to the artist. He is usually expected to take full responsibility for the studio client's acceptance of the work, or for any corrections that the client may want. The time spent doing this is the artist's loss, even though the necessary corrections may not be his fault.

The artist should remember to obtain proofs of work he has done for a studio. Proofs for his sample book do not come to him automatically; it's apt to be more difficult to get them from studios than from people for whom he works directly.

One aspect of the studio problem is the question of percentages, cuts, or commissions—the studio charges for "services" to the artist. It is often difficult for the artist to check the accuracy of percentage payments. The question of what is a studio's fair percentage should be determined by value rendered to an artist. If the artist has good working accommodations in the studio and efficient research and model services, if his work is promoted energetically and intelligently, and if he also receives a minimum guarantee or drawing account (some studios actually operate that way, and successfully), then the studio may be entitled to and

need a fairly high percentage of his earnings. Such percentages may run as high as 40 or even 50 per cent. (The term "minimum guarantee," as commonly understood, means in this case that the artist receives a specified sum at regular intervals, usually every week, regardless of whether he actually earned that much during the period or not. A drawing account means that he is permitted to draw a specified sum at regular intervals against either past or future earnings, whichever the case may be, with a final accounting to be made at some future agreed-upon date. In other words, a minimum guarantee is not retroactive, while a drawing-account arrangement usually is.)

If, on the other hand, the artist is put into a dark corner with inadequate facilities, if his work is handled by inexperienced salesmen, is sporadic, and he receives no minimum guarantee, the story is quite different.

And if he is working on the outside entirely, in a studio of his own, the 60-40 or 50-50 setup is out of the question. It is conceivable that such an artist grossing \$1000 a month through a studio, enough to keep an average man busy full time during that period, is lucky if he nets \$75 a week for himself. In a 50-50 deal the studio gets \$500. Of this about \$200 goes into commissions (studio salesmen usually get from 15 to 20 per cent), leaving the studio with \$300 as profit and contribution to overhead. The artist, besides the \$500 to the studio, has to figure on another \$200 for his own overhead, so that his operating expenses alone, not counting the cost of models and other extras, come to \$700 a month. This leaves him with \$300 or less a month with which to meet his grocery bills and buy shoes for baby.

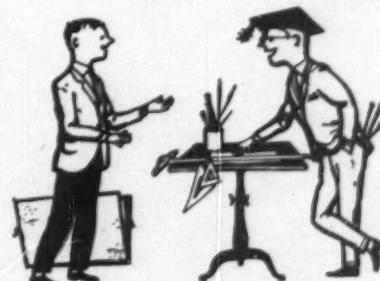
Because most studios sell "Service" with capital "S," the work an artist does for a studio is in most cases rush work. Even the amenity of having the work brought to him, which an artist working on the outside can expect from a regular representative, is usually denied him by studios. Often the artist's phone will ring and he will hear the voice of the studio manager saying, "Can you hop right over? I have a little job for you I need right away."

THE SOLUTION

But the freelance artist must come to practical terms with the situation. If, for any set of good reasons, he wishes to do business with studios, he can take measures of self-protection. He can see to it that his relationship with any one studio falls cleanly into one of the following three distinct categories:

1. He can hire out his services strictly on a time basis with a regular weekly minimum guarantee.
2. He can sell his work outright to the studio on terms between himself and the studio alone, and these should in no way be contingent on the studio client's acceptance, price, or time of payment.
3. He can make the studio his representative under a regular written artist-representative agreement affording him full protection.

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Portraits in Pastel



an interview with **Frances Hook**
by GERRY TURNER

Three of Frances Hook's Northern babies, which have appeared in many leading magazines and on billboards everywhere. She has just produced another series, featuring little boys.



The pastel portraits of children created by Frances Hook are probably the most widely reproduced illustrations in the world, today. For many years, she has contributed coverpieces and illustrations for Coronet, Country Gentleman and a host of other national publications. Most recently, her pastel portrait series of young folk for Northern Tissue has captured the hearts of the American public via full page insertions in Life, Saturday Evening Post, Look and many other magazines, as well as appearing on billboards everywhere. Now residing in a rambling early American home in Flourtown, a suburb of Philadelphia, her studio is a constant clutter of cap pistols, dolls, cowboy hats and toys, as neighborhood youngsters stop in to visit and pose. Husband, Richard Hook, a well-known advertising artist, and daughter, Barbara, keep her happily busy with her second career of homemaker and together, the trio share their free hours creating handcrafts. Here's the story of how she works, told in an interview with Design's editor.

Children are delightful models. They are life at its best—disarmingly honest, fresh and trusting. How can an artist go wrong when her pencil or pastel stick flies along capturing their effervescent excitement at each tiny discovery? No two are ever alike, but they all share the common joy of living which is uniquely theirs in a world where make-believe is true.

Tell me something about your training in art.

I've wanted to be an artist all along. I started my formal training at the Pennsylvania Museum School of Industrial Art. When I married an artist, there was no escaping the inevitable.

Where do you find your models?

Wherever I happen to be. Mostly, they are neighborhood youngsters, or the children of friends. If I'm out shopping, or wandering through the woods and beaches of our summer place in Boothbay, Maine, and a bright eyed child comes my way, I usually end up asking their parents if they may pose for me.

Do you use professional models?

No, never. I prefer naturalness rather than a pretty face. There's always something beautiful and special in any child's face. I just look for the one who seems right for what I have in mind. Sometimes, I'll sketch a child just against a future possible need. I also do occasional commissions, usually in the subject's home. Nowadays, most of my time is spent doing the little Northern Girls and Boys. The portraits, by the way, reprinted in sets of four,

have been a best-seller for children's rooms and nurseries. I understand over a half million sets have already been mailed out by the Northern people. (Ed. Note: they are available for 25c per set to cover postage and handling, from Northern Paper Mills, P.O. Box 70, Green Bay, Wisconsin.)

Do you pay your models?

Yes. This is pretty much mandatory when you illustrate for advertising or editorial illustration. It pleases the children tremendously to receive a check. If their parents prefer that I do not make payment, I am given a model release. This should always be done.

What equipment do you use?

The simpler the better. I work on charcoal paper for sketching, or sometimes directly on illustration board or a wood-



A front coverpiece for Country Gentleman.



Little ballerina
was a story illustration
for a national magazine. The
inspiration of Degas
is clearly evident in this
appealing pastel.

fibered canvas made especially for pastel. I use soft pencils, charcoal sticks and maybe bits of pastel to effect a rapid likeness. This is my point of departure. I can add simple backgrounds or color areas later.



The Flowering Branch

A tree is whispering the earth, and free
people are holding it.

For two thirds of your children soon
there is time of conflict.

What of all your hopes and dreams
for the growing up of your sons and

daughters? What of the war?
Unstable situations do to their sensitive personalities?

Thousands of Steiner's owners
know that children are not the flower
with which you must always be
careful. When you have

the flower, the flower and you, then,
while the child is young.

Lovely on a young branch . . . your
child in the morning of life. Suddenly, into the
bulldog grays, comes the cold winds of war

For the Steiner's, home grows of
simply every great mission, it is
creatively force of the highest impor-

tance. In a day of great mass
media, it helps to build
the family and community.

The Steiner's research and enter-

prise. It brings out the best in the
child. And for clarity and power of
concepts, capacity, sensitivity, and oneself
for the family, the Steiner's is a unique
parent school in the world of parenting.

Today the talents of Steiner's crafts-

men are turned to the building of war

plants. But new businesses are still
available for reasonable terms. You
will never buy another plant!

You may be interested to know that the
Steiner's plants are now sold all over the world. Through the way the
Steiner's representative will continue to
be your personal representative. He will bring you plans
in great variety. And he will help you
find the right place to buy. Write to
Steiner & Sons, Steiner Hall, 100 West
46th Street, New York City. Represents
over 100 principal cities.

STEINWAY

The Manufacturer of Fine Instruments

Created more than seventeen years ago, this lovely
advertising illustration has remained classic and timeless.
Mrs. Hook dresses her models in simple clothing
to preserve this contemporary feeling.

How do you go about the job of doing a portrait?

I arrange to sketch while the child is fresh and happy. If they are very young, we work in their own home. If they are of school age and it is possible, it's better to have them drop into my studio where everything is in readiness. I sketch lightly with a pencil or charcoal stick, trying for a rapid, overall impression. I seldom work for more than a few minutes without a break of some sort.

How do you keep your models happy?

I plunk them into a big chair, give them toys to hold, tell them stories, play records, even read to them while sketching. We stop the moment they start to become fidgety. Fifteen or twenty minutes is long enough for any single sitting. If they remain happy, we can play a few minutes, then pose some more. I keep potential distractions out of the studio. Distractions are energetic playmates, pets and parents. With infants, of course, Mother should be right on hand.

Do you start right off with a preconceived idea?

If it is a story illustration or advertisement with a rigid approach, I will follow the art director's visual sketch in a general way. If it is a portrait with which I am to exercise my own judgement, I will probably make rapid sketches—maybe a dozen in different positions and from varying points of view, seeking that which is most characteristic and flattering to the subject. There is no sense in creating an unflattering portrait. Portraits are to be enjoyed for years to come.

After you rough in your sketch, what then?

I start using pastel at once. I've worked in oils and watercolors too, but for me the pastel medium is the most spontaneous and it suits me best. I never rub the pastel to blur

the tone. I use it pure and fresh, just as it comes off the stick. I work on all areas and gradually build up a well-defined image. Making outlines and then filling them in is contrary to the best capabilities of pastel. Though I work in twenty minute spurts, my usual portrait may add up to five or six hours. It's best to work with the model right in front of you, especially when rendering the subtle flesh tones. Photos are most helpful for general rendering of clothing, wrinkles, textures and postures which most sitters cannot maintain.

What little tricks do you employ when a child's attention wanders?

If no crisis is imminent, I'll flatter the child by complimenting him on his ability to hold still. Often, I'll quiz the parents beforehand about their likes and hobbies. Maybe I'll have to show my sagacity in knowing the standings of the baseball teams, or the best way to field a grounder. I might have to bone up a bit too. You'd be surprised how much information you have to file and forget later. An important point: share with a child by speaking *up* to him.



Putting young models at ease is the first requisite for a successful portrait.

Never be condescending or indulge in forced whimsy.

Do you spray your finished art?

Yes. There are excellent fixatives for the purpose. They should be sprayed lightly to prevent rubbing and do this from a good distance—perhaps a couple of feet back. Never overdo the fixing; it might alter your colors if too heavily applied.

How else do you protect pastel?

For commercial work (*i.e.*, story illustrations, covers and ads) it's best to mat your finished art and then apply a heavy paper flap, taped in back of your board. Portraits that are to be hung should, of course, be properly framed under glass.

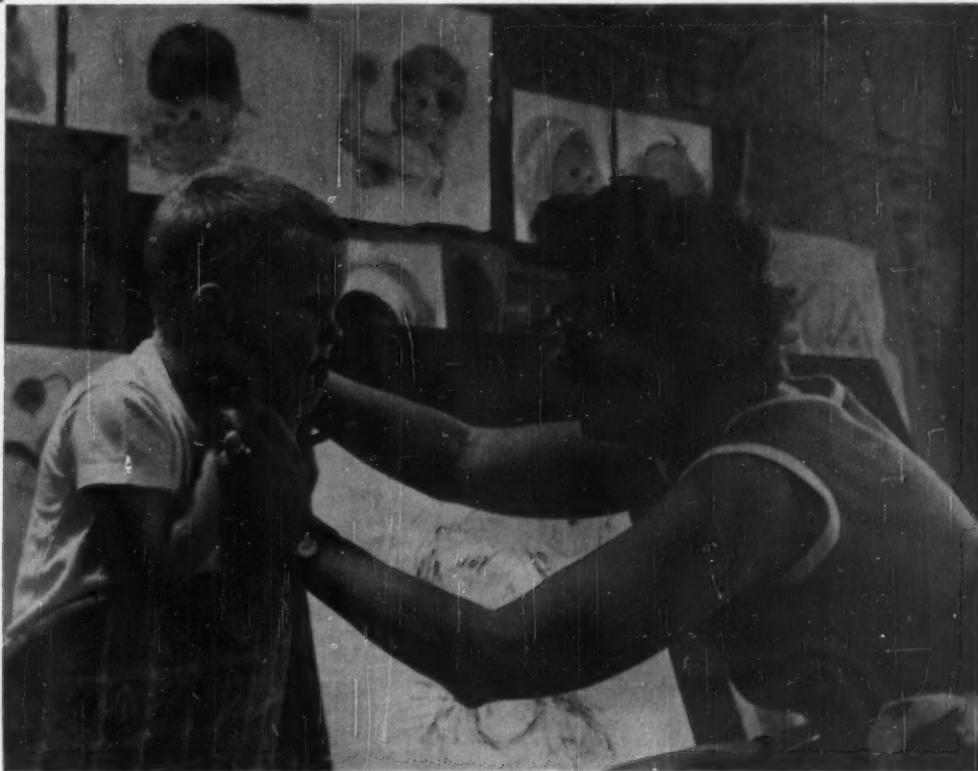
What specific materials do you prefer for pastel work?

Every artist has his own favorites. I've used them all, preferring certain kinds for specific tasks. The coverpiece on DESIGN, was mostly done with Prang Pastello. I've heard these are used a lot for classroom work by young people because they are inexpensive, but they happen to have a very rich palette of colors and they make excellent detail areas in my drawing. I've even used five and dime store chalks for my rapid sketches. When working with very fine details, I use pastels which come in pencil form. These can be sharpened to a keen point. Good, pure colors in a rich variety of hues are the prime requisite. You don't mix pastels to get color, except perhaps by juxtaposition.

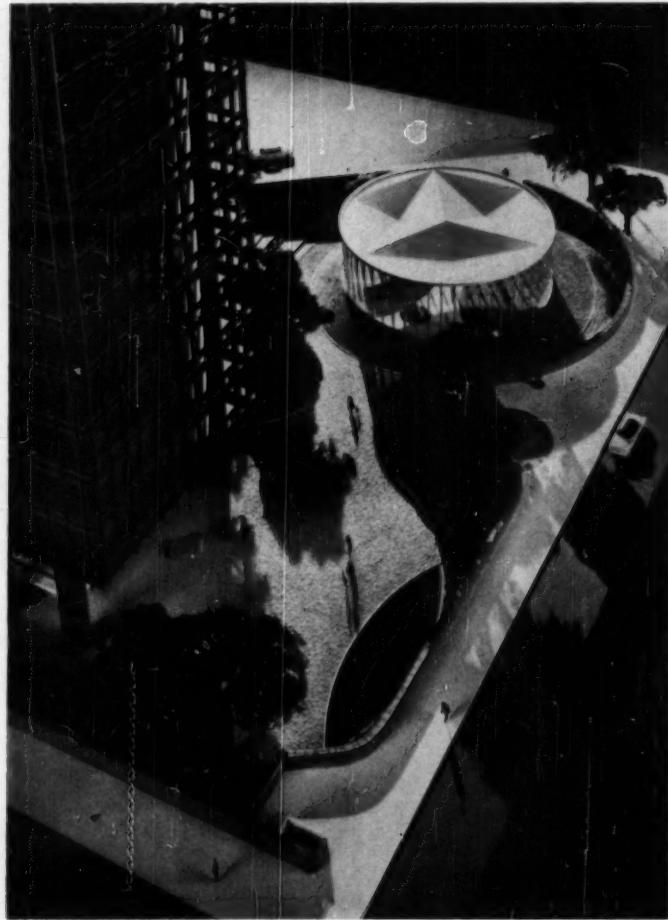
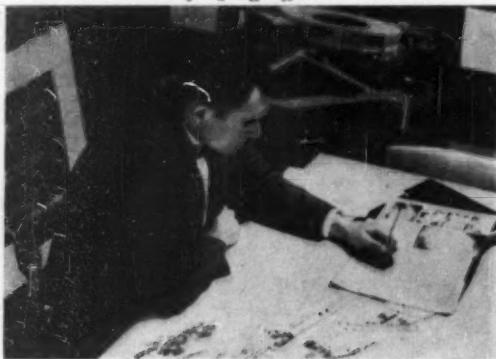
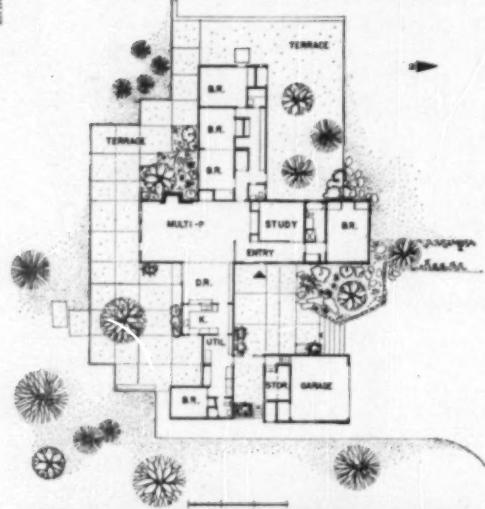
Give us a few personal tips to help with sittings that seem headed badly.

If a portrait is going badly, it's usually best to start again. You just can't overwork pastel. And it's no use trying to

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photos by Gerry Turner



Crown Zellerbach Building

THE MAN BEHIND THE BUILDING

THINKING OF ARCHITECTURE AS A CAREER? HERE'S WHAT IT TAKES TO DO THE JOB

AN IMPORTANT part of your future is being shaped right now by a man you probably don't even know. Sitting over a drafting board in his office near you, he embodies a unique combination of talents. Part artist, part engineer, professional counselor, and businessman, he is the architect—the man who is re-shaping America.

Today, in mid-twentieth-century America, a clear case can be made that we have moved into the age of the architect. Consider these facts: Construction is the single biggest industry in the country today—bigger than farming, bigger than automobile production, bigger, even, than defense. Last year, it topped \$50 billion. Within the next decade, we are expected to spend the staggering sum of \$600 billion on construction—more than the worth of all the existing buildings in the nation. And, within the next 40 years, economists predict conservatively that we will have to duplicate every single building in the United States (in effect, build a second America) to house a population which will nearly double in that time.

The architect is the leader of America's building team. In the language of the dictionary, he is the "master builder," the man who "forms plans and designs . . . draws up specifications for buildings" and supervises their construction. The architect's responsibility is to see to it that we live, work, play, and worship in a well-planned, satisfying, and productive physical framework. The basic principles of architecture have remained unchanged since antiquity. But the ways of building, the needs of modern life, and the scale on which building must be planned have changed to a degree which has vastly broadened the architect's practice and the knowledge which he must assimilate to create architecture.

Perhaps the simplest possible description of architecture is that it is the professional use of space. More accurately, it is the design of various kinds of spaces. For example, the arrangement of spaces *inside* a well-designed house keeps children from running across the living spaces of adults. Noisy living spaces are separated from quiet sleeping spaces. In a school, well-planned spaces provide the best education for the tax dollar. The spaces inside a good business building aid production efficiency by keeping the product or key document moving in a straight work-flow line.

Architecture is also the design of *outside* spaces; the way a house is situated on a lot to let in light without unwanted heat and glare, and provide privacy from the neighbors. It is also the way these spaces are related to each other to form a neighborhood and the way neighborhoods are related to form a community. The spaces *between* spaces are important, too; good planning enhances property values by providing an easy link between the house and store without jamming them together to the detriment of both. (Pulling them too far apart, of course, is just as bad.)

The planning of spaces and their relationship to each other is the social purpose of architecture, the meaning of the word "function" in design. The way the spaces are enclosed and supported is the engineering part of architecture, the provision of structure. To meet the third qualification for architecture, the space arrangements and enclosure should produce the effect we call beauty.

These criteria directly parallel the definition of architecture given nearly 2,000 years ago by the ancient Roman, Vitruvius. His words, as paraphrased in about 1600 by an Englishman, Sir Henry Wotton, were: "Well building hath three conditions—commodity, firmness, and delight." The fundamentals are unchanged—function (commodity), structure (firmness), and beauty (delight).

But the scale on which the architect must think and plan has changed greatly. In pioneer America the rush westward and the handiwork of the semi-skilled carpenter created a psychology of expediency in building from which we are just beginning to recover. Today, as a spokesman for The American Institute of Architects put it: "We are just beginning to dig our way, literally, out of jumbles of bad buildings imitating past European cultures, to clear jerry-built slum neighborhoods, and to rearrange gridiron roadway systems originally planned as if the movement of cars, and not the needs of people, was the important consideration in planning."

Another hangover, the dangers of which are just beginning to win public recognition, architects say, is the practice of allowing vast tracts of good land to be bulldozed flat and plastered with endless rows of poorly-designed, tiny suburban houses. To erase the scars of the past, reclaim valuable land from the dwindling supply, and build properly for the future will require large-scale planning on

an integrated community scale. In hundreds of communities across the nation, this is being done today.

Today, then, architecture is no longer just a single building, but complexes of buildings, designs of neighborhoods, and the planning and redevelopment of whole communities. The nature of the client, too, has changed. Where once it was traditionally a single person, today it is often a board, as with a school or corporation; a committee, as in a church; or even a syndicate, which might involve a combination of developer, banker, or group of investors.

What kind of man is it who is equipped to meet this big design challenge and how many of him are available to do the job? To answer the second question first, there are approximately 11,000 architectural firms practicing in the nation today. In size, they range from one or two persons to hundreds, and an office may include planners, designers, production experts, specification writers, draftsmen, job captains, inspectors, and others. In addition, architects hire as employees or engage as consultants many technical specialists—such as structural and mechanical engineers—who are paid from architectural fees. The architect's fee, it should be added, comes only from his client, the building owner. He is not permitted by the ethics of practice to accept any compensation from the sale or use of building materials or services. By the professional code, no man can serve two masters. Thus the design and building process are kept separate, and the architect acts as the agent of the owner in inspecting and checking on the work of the contractor.

Architectural design, whether it involves a house, a school, bank, or any normal type of structure, generally falls in four stages. The first or "schematic" design stage involves consultations with the client. He must state what is to happen in the building. How many people will do it and how will it be done? What result is expected? In a house, for example, the manner and habits of the family are more important to the design process than the client's real or imagined feelings about types of materials and color or draperies. Here, clear and direct communication between client and architect are of paramount importance.

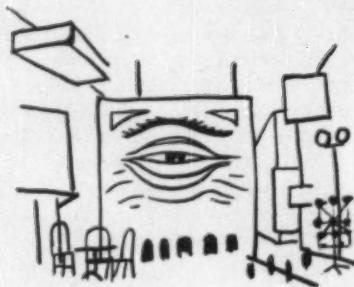
Also important is the site, its grade, soil condition, shape, and size. It will affect the building design and its orientation, and so will the local climate, sun-load, amount of rainfall and available light, and a host of other environmental factors.

From this accumulation of data develops the preliminary drawings. In this second stage, drawings are prepared to show the general plan and how it fits the site. Recommendations are made to the client on construction methods, use of materials, and mechanical systems and equipment.

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Chase Manhattan Bank



New Life For INTERMEDIATE ART

A JOURNEY THRU THE GRAVEYARD OF CREATIVE TEACHING

Fortunate, indeed, is the child who emerges from the primary level with confidence that he can paint and draw, and model, that his illustrations and designs are worthwhile because they are creative and individual. Too frequently, this happy state is not continued in the intermediate program, which does not offer the guidance and growth which has been attained during the primary levels. Often the intermediate program becomes so involved with mastery of skills and proficiency in subject matter fields that the child is denied the opportunity for creative expression. The correlation of art with these other phases of the school program could add interest and provide a satisfaction and opportunity to enhance the learnings in any unit of work.

On the intermediate level, the experience curriculum continues to be a vital motivating force and an opportunity for social growth which may well find expression through the various art media.

As the school program in other subject matter fields grows and becomes broader when the child passes to a new level, so should the art program be enriched to give greater scope for further development and experimentation with the variety of media already familiar and those which are new. This period needs skill in guidance because of the child's increasing desire to produce things as he sees them with more regard for the realistic and less for the fantastic which he has previously found very satisfying.

Why are teachers so timid about having frequent art classes? To be a competent art teacher does not pre-suppose that a teacher is an accomplished painter or sculptor. It is more important that she be a fine teacher than a talented artist. The same qualities which make good teaching in any field may be applied to the presentation in art. Teachers who are not experts in the fields of science, mathematics, or social studies feel no qualms about giving instruction in these subjects in elementary education, but suffer acutely when asked to help children in art. Most teachers can become as efficient in this field as in any other with guidance and a genuine desire to help this child to help himself. The child's greatest needs are assistance in helping him to discover his own potential talents and helping him to become alert to the realization that art is a matter of personal vision peculiar to each individual.

Home room teachers should strive to teach their own art and depend upon the art teacher or supervisor for help

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HOW TO SEE ART:

continued from page 55

with which you are not yet on speaking terms. There is no one rule by which you can judge every picture.

It is difficult to appreciate a painting without some understanding of what the artist is trying to do. Two widely accepted notions of what some modern artists are trying to do have become critical cliches. One is that the painting done by the artist doesn't look like the objects in real life. The other is that the painting is not beautiful. The first criticism implies that the artist doesn't know how to draw photographs of nature. The second criticism implies that the artist is incapable of distinguishing between beauty and ugliness. Both of these criticisms display a lack of understanding which may be due to plain laziness, ignorance or self-imposed bigotry.

During the Nineteenth Century, artists largely attempted to make their pictures substitutes for reality itself. They discovered beauty in nature, then carefully and skillfully attempted to record this moment as accurately as possible. Although this was only a brief period in the history of art, it happens to be the one closest to us and is thus the one by which we are most influenced. Many books on appreciation are written almost entirely from this naturalistic point of view. If you have been quoting from books on art appreciation, it might be well to look at their date of publication. Nothing is so transient as yesterday.

The True Measure of a Painting

Today's paintings should be evaluated and enjoyed for their own sake, not held against a yardstick of literal exactness. What of their sense of design, color, emotional content? The beauty and significance of the picture is to be found in the picture itself. It is not a substitute for natural objects or a photograph of them. The artist is trying to create something entirely new that perhaps no one has ever seen before. Consequently there is no reason at all why a painting should look like a photograph. We must get our pleasure out of the picture itself—that is the paint on the canvas—rather than comparing it with some objects outside of the picture. Paintings which remind us of some place or thing we have seen before are "back-scratchers," they merely stimulate our memories.

Sunsets and Mom's Apple Pie

The second criticism (*some modern artists cannot distinguish between beauty and ugliness*) is based on the assumption that all artists are exclusively concerned with depicting rosy sunsets, mom's apple pie, the old rocking chair, Mary's first kiss and America the Beautiful. Actually, some artists are not at all interested in beauty. They may seek to call attention to ugliness corrected. They are crusaders in paint, hoping to stir men to action by revealing life's inequities. We must learn to appreciate this new face of art—that of propaganda for good or evil.

There is also the possibility that you have a narrow conception of what beauty is. There may well be new kinds of beauty which you have not yet encountered.

Few people appreciated the beauties of nature until the artist and poet pointed them out. The Dutch and Flemish painters of the Sixteenth and Seventeenth Centuries discovered beauty in the interiors of ordinary houses. Millet showed us that the poor peasants of France had a dignity and beauty of their own. In our own day, artists are con-

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PORTRAITS IN PASTEL:

continued from page 77

erase it; you'll get into trouble. There are exceptions, but I usually scrap it and start over.

Children love the unexpected. If a youngster's attention wavers, you might try my magic handbag trick. Keep a big purse handy and fill it with oddments which you can slowly pull out, asking "What do you think is coming out next?" Will it be a comb, a stick of chewing gum, a hairnet, a little surprise package (to be given and opened later) or maybe a funny little drawing?

I had one little sitter of five or six who had an adorable expression when she peeked out of the corner of her eye at me. So I suddenly whispered, "Listen! Do you hear something? What is it? (All the time sketching) It sounds like—like a reindeer! I'll just bet it's Santa coming over our rooftop! Now, listen—no, don't move or you might scare him away. But look out of the corner of your eye and maybe you'll see him peeking in the window next . . ."

Do you use photographs?

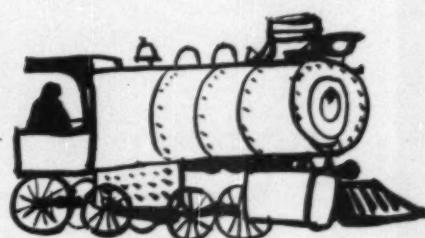
Most artists today do. They are never copied, simply serve as compositional guides or to capture fleeting expressions and the unusual postures into which children love to twist themselves. If necessary, these can be placed in a baloptican and visually enlarged for reference or overlay work. This is particularly handy when you are working within a layout area which requires key spaces for type or other artwork.

Frances, can you tell me some of your own favorite artists? The ones you most enjoy and have learned from?

I like to work with prints of my favorite artists all around me. You keep learning all the time and just about every problem has been solved by somebody in the past. Mary Cassatt is a constant source of inspiration for me. And the color of Renoir, the free forms of Degas are always thrilling. These three artists in particular knew how to capture the fleeting impression of youth, the softness and warmth of flesh.

What does portraiture of children offer the aspiring artist? Would it be a good livelihood?

Anything which somebody wants can become a career, especially for a qualified artist with a love of children. Pastel portraits can be done swiftly—there is no waiting for oils to dry, no possibility of becoming enamored of accidental effects. Because a fine likeness can be achieved in a matter of hours, the artist is able to offer his work for a sensible price. This is dictated by the community in which you live, and your reputation. But, generally speaking, a pastel portrait can be priced at perhaps half the cost of one painstakingly achieved in oils. And this makes it highly saleable. A portrait of a child is more than a purchase. It is an investment in pleasure and happy memory for a lifetime to come. ▲



AN OPEN MIND:

continued from page 51

All revolutionary art movements (and there have been many) have made contributions to our culture. Much of what is being done today will stand the test of time. The judgment of a painting, whether traditional or modern, must be based solely on its quality as a work of art. As we see it, an open mind—a mind that is sympathetic toward all forms of artistic expression—is its own greatest teacher. ▲



THE FEEL OF WINTER:

continued from page 62

fort of your studio. Many artists, however, prefer to paint on the spot and for this purpose we recommend quick-drying watercolor, using a small box of caked colors.

If you are proficient with a camera, a roll of color transparencies will prove invaluable to refresh your memory, or one in black and white film to capture the essence of the scene. Remember—you are not painting nature postcards, only making photographic notes for interpretation. This technique will prove especially useful in preserving the brief moments of transient effects—the pall of fog across a lake, the wisps of steam from a train or smokestack, the obliterating fall of heavy snow against a bright barn or gas station sign.

On these pages you see the imaginative work of artists who met winter head on. Each has summed up the mood of winter in his individual manner. What can you produce? ▲

WHAT'S ON YOUR MIND?

continued from page 47

bright color. By the second week, without further encouragement on my part, every class member had his own watercolor supplies on hand.

The compact set was brought to class every day. It fit easily into any briefcase, looseleaf book or pocket. The paper was kept in the classroom. As a student entered the room, he obtained his own fruit jar of water and went directly to his seat. He then spread protective newspapers over the desk and went to work. Afterwards, he was responsible for cleaning up. The expected messiness never materialized. A few accidental spillings ended any proclivity to continue heedless misconduct. When the warning buzzer sounded at seven minutes before the end of the period, all work halted and cleanup time began.

The following day, we pinned up our work along the board and made critiques. The best work (voted by all) enjoyed the privilege of display. (At intervals during the term, this work was placed on hall bulletinboards for public inspection.)

Watercolor is an experience in diversity. No two students handle it in quite the same manner. Individuality becomes a hallmark, easily recognizable from that of your colleague. And since watercolor does not easily intermix for blending, the handling of the medium encourages one to think out in advance the desired tonal values and composition. I recommend that art teachers from the seventh grade upwards incorporate the technique into their program. It is a medium for accomplishment and self-discipline. ▲

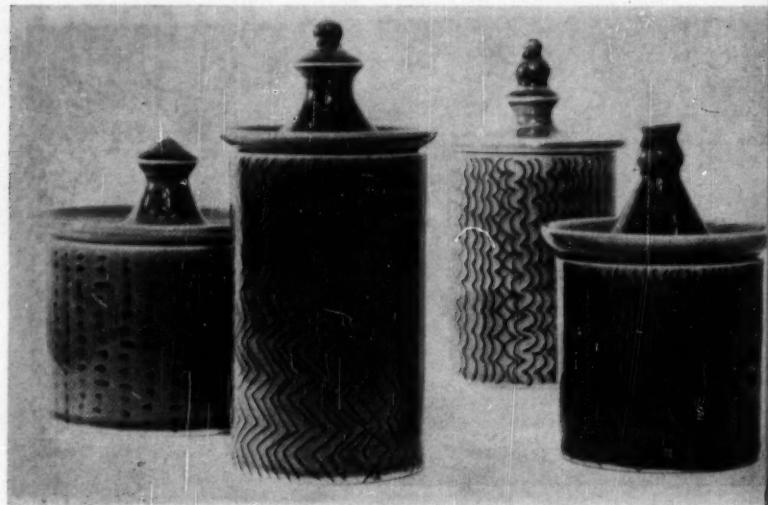
The Shape of Ceramics Today

Potters of the 1900's were concerned with glaze over pattern and glaze over smoothly-graded washes of muted greens, yellows, maroons and blues. Today's style of pottery is almost exactly the reverse. Gone are the smooth glazes over liquid forms and in their place we admire the chunky, slightly off-beat shapes evocative of a primitive age and yet entirely modern in concept.

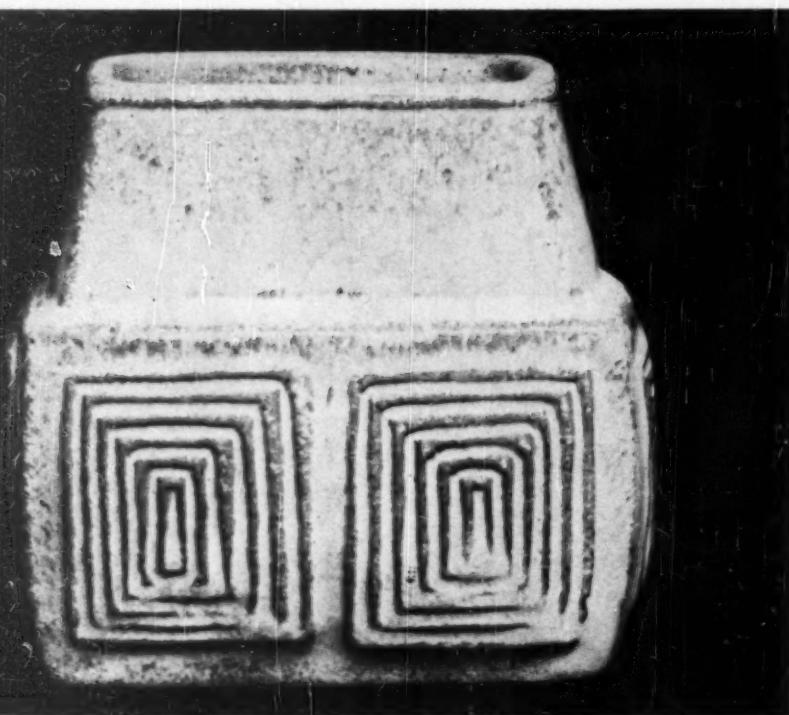
Craftsmen are not now so concerned with pattern as with texture and color. Modern potters often entirely confine their palettes to 'natural' beiges, browns and yellow. Texture and form is all-important.

The distressing question of miniature sculpture remains distressing today. Naturalistic 'figurines'—the rightful province of the professional sculptor—invade the home in perennial regiment; grotesque painted symbols of commercial greed.

There will always be a core of dedicated and expert artist-craftsmen and the vain hope is that their efforts may overwhelm the less engaging ones. A design-conscious public may soon reject all but the best. Here are several examples of this best, as shown in the current edition of: "Decorative Art 1960", the authoritative international annual. ▲

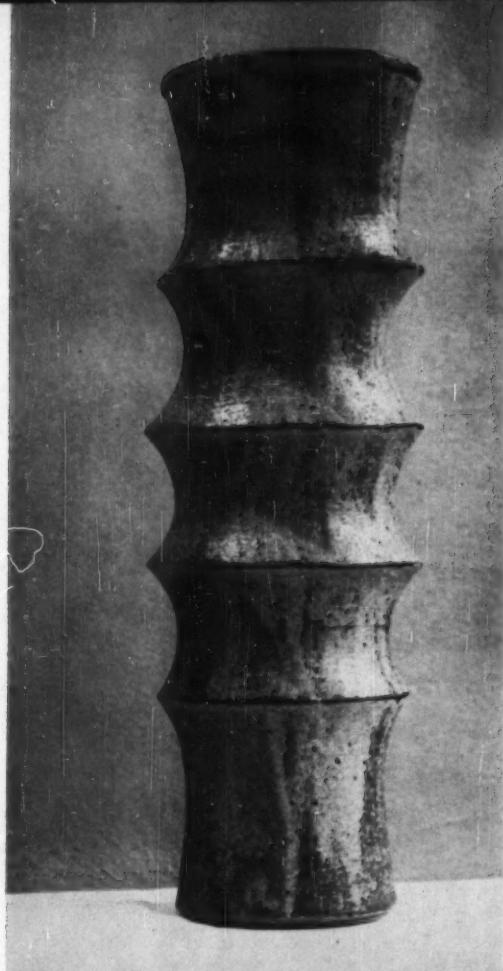


Covered pots in earthenware, beige-grey glaze. From the Grafito series designed by Annikki Hovisaari: O/Y Wartsila-koncernen A.B., Arabia FINLAND.



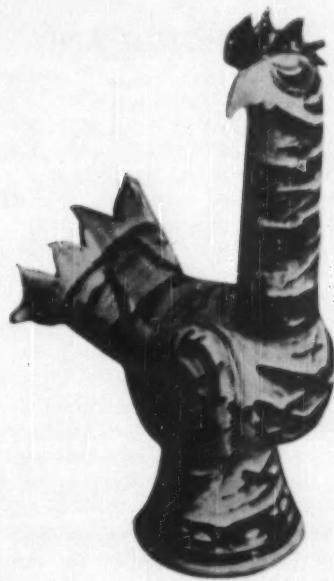
adapted from "Decorative Art" 1960
(Viking Press, Publisher)

Stoneware jar, ivory glaze 4½ inches high. By Lisbet Munch-Petersen: L. Hjorth's Terracottafabrik DENMARK.



Hand-built stoneware pot with rust and ochre wood-ash glaze. By Dan Arbeid: The Abbey Art Centre U.K.

Game bird built up from thrown sections, red and white slip clear glaze with brushed wax decoration. By Frederick S. Harrop U.K.



Gazelle modeled in porcelain, clear enamel glaze. By Henryk Jedrasiaik, Warsaw, Poland.



Handbuilt unique stoneware figure, yellow-brown partial glaze. By Lisa Larson: AB Gustavsbergs Fabriker SWEDEN.



PAINTING AND PHOTOGRAPHY:

continued from page 69

what he was seeking and waited, hour after hour until everything fell into the pattern that was his goal. He worked with the crudest of tools and the picture was taken under conditions then considered impossible. The date was February 22, 1893. Few contemporary photographers, armed with their ultraspeed films and lenses, have surpassed the artistry of this pioneer. Speed? The picture was taken, hand-held, at just under a second exposure. Mechanics played little part in this photographic masterwork. It was planning, deliberation and imagination that made the difference. And when he rushed back to the camera club to develop his picture, his fellow members scoffed at its blur, just as the academicians of the 19th Century scoffed at the blurs and daubs of the impressionists who used paint as their medium. The world was unprepared to "sum up" a mood and a feeling and accept it on its own terms. To Stieglitz' contemporaries, a successful photograph had to be as true to nature and as needle sharp as the cameraman could accomplish. But, Stieglitz had work to do. For he had seen what he wanted in his imagination—not simply a blurred panorama of a snowstorm, but rather a mood which must be taken beyond the printing and painstakingly cropped, controlled and experimented with, until a totally new effect would result. This picture was to be made into a glass slide for projection. All extraneous portions would be eliminated. He worked for hours in the darkroom. Then he was ready. He invited his colleagues to sit in the darkened room while he projected his new image. When the slide was flashed onto the screen before his skeptical critics, they were confounded. The rhythmic, graduated spots of dark made by the carriages in the picture, seen near-life size, overwhelmed the spectators. They were not merely viewing a snowstorm—they were in it. The photographer had made a classic commentary on man's smallness and his age-old struggle to survive. The candid camera had seen and summed up. Two artists. One who painted and another who used a camera. Both had breathed existence into inanimate nature.

The abstract is a favorite approach for painters and photographers alike. There is a fascination in discarding the familiar face of nature as it is and translating it into an essence of what it may suggest in tones, textures and movement. Morris Graves has taken a group of "Woodpeckers" hammering against a tree and made their image uniquely his own. The gouache, painted on brown wrapping paper is seen above. Again—no accidental effect, but one that has been carefully planned and executed. It suggests but it does not define. It tells no story, yet it allows the viewer's mind to conjure private images. It ignores the literal approach to depth by perspective, yet somehow it leaps forward and recedes. It contains identifiable fragments, yet they never overpower the sense of rhythm and design which Graves had as his goal. Even his selection of wrapping paper as the painting support was carefully made, for Graves, a native of the northwestern Pacific, had often wandered through the forests and heard the staccato hammering of woodpeckers. Finding them was always a matter of accident and he wanted to preserve this feeling of the unexpected, the unpretentious in his painting. On loosely stretched wrapping paper, the gouache could flow and meander, creating the effect of a scene dimly seen through the tangle of underbrush. The momentarily glimpsed birds seem to flutter and vanish rather than remain static and defined.

Although an abstraction, the painting is a romantic one, meant to startle and delight the eye.

The photographer too may play an abstracted tune. Pirkle Jones has done it in his photograph of "Drops". No camera was needed to create the photogram. Droplets of oil and water were poured on a sheet of glass and then another pane was squeezed on top to make them run. By manipulating a bright light in his darkroom, Jones caused these liquid images to cast their shapes onto a sensitized piece of photo-paper underneath. The result is a fantasy in lights and shadows, a fairyland that floats the viewer through infinite space. Look at the picture. Stare at it and the images loom and vanish, and then the mind takes over to paint its own imaginative pictures. For each viewer, the scene will be different. This unique little photogram is a passport to "beyond"—a world shared by none, but open to all. Two artists. One hints at something in paint and the other with the effect of light on responsive chemicals. And each achieves the same end result—a picture of infinite variation. ▲

MOSAIC, ENAMEL AND JEWELRY:

continued from page 65

enameling is its application to and its combination with jewelry.

Jewelry

The practice of ignoring design principles when working with precious metals and glowing jewels is too prevalent with the hobbyist. He is entranced with the properties of the metal but not willing to explore them. Jewelry can become tawdry if overembellished, and dull if void of any form of enrichment. Thin, flat metal gives the effect of being "tinny" whereas too heavy metal becomes bulky and awkward.

If possible, make the sketches of your ideas to scale. Professionally, the completely rendered sketch in full color is usually submitted to the client before the craftsman begins his work. This is a good idea for the nonprofessional also.

Allowing himself to be enchanted by the glitter of polished metal and the sparkle of jewels at the sacrifice of good design is a common fault of the amateur when making his first piece of jewelry. ▲

INTERMEDIATE ART:

continued from page 80

when necessary. Too often the excitement of painting or modeling may be dulled or lost if the children must wait for that period when the special art teacher is scheduled to come.

The opportunities for continuing a good art program on the intermediate level are many and varied. There are always group or individual activities which call for illustrated booklets, booklet covers, murals, posters, models, friezes, costumes, stage props, or puppets. Working with three dimensional materials such as wood, clay and paper mache offer welcome relief from drawing, painting and coloring on flat paper.

Teachers are prone to assume either all or no responsibility for providing a desirable educational environment within the schoolroom or building. There are rooms arranged with such meticulous precision that no child feels free to touch or arrange flowers, pictures, or objects of interest. The other extreme is the collection of hodgepodge of objects heaped on a table or pictures hung on a bulletin board in any haphazard fashion. Make your classroom a place in which to enjoy living, planning, and working together. ▲

WORKING FOR AN ART STUDIO:

continued from page 73

In other words, a careful distinction should be made as to whether the studio is his employer, his customer, or his agent. Any overlapping of these three concepts, or failure to implement the chosen one with a clear-cut prior agreement, can lead only to ambiguity and confusion.

In practice, the artist will probably prefer the second relationship. If so, he will need a thorough knowledge of art prices that the advertising agencies and the advertisers pay.

Sometimes the artist can find himself in an ambiguous situation because the studio has assumed a representative's privileges by implication. This usually happens when a studio indicates to the artist that it is paying him 60 per cent, 75 per cent, or whatever it is, of the billing price to its client. A studio which occasionally buys work from a freelance artist does not, by so doing, cease to be his competitor or assume the full responsibilities of an artists' representative. Studios may have the right to say that the independent freelances whose work they show are "available" to them, but the claim that they "represent" these artists when no specific agreement to that effect exists is unjustified.

The whole matter of studio representation is something no artist should enter into casually or allow to develop by default. He must not forget that in addition to granting privileges he also imposes restrictions on himself. He limits his own sales field, and he can make himself liable to claims for commissions by the studio on work he has done for a direct account merely because at some time or other the studio has got in touch with the account on his behalf. Such accounts, with which both artist and studio have had contact, should be specifically settled when the artist-studio representation contract is drawn up.

ADVANTAGES AND DISADVANTAGES OF WORKING FOR STUDIOS

The studio's taking a big cut of the artist's price is not piracy. It is the economics of the business. The art work is often marked up 100% because of the studio's high overhead.

Aside from the problem of the studio's taking a cut from the artist's price, there are other advantages and disadvantages in working for a studio.

Some of the other disadvantages: sporadic work load, rush work, unpredictable hours, improper contact with ultimate client. Obviously some of these disadvantages apply, if in lesser degree, to freelancing.

Some advantages of working for the studio: a wonderfully rounded experience for beginners, exposing them to a great variety of work and talent (top work comes into many studios); usually pleasant environment, good facilities; opportunity for the artist to be an artist, letting the studio take care of paper work, messenger work, selling, etc.

But studios have a legitimate function in the art business, and an artist can benefit in some ways from a relationship with them. There are kinds of work that require a studio setup for proper handling, and there are some artists whose work is of such a nature that it is more easily marketed through a studio than by direct contact. It is reasonable to assume that most studios are fair-minded and do not promote abuses intentionally. Even though abuses do exist, it would seem that, in the long run, enlightened self-interest would prompt studios to combat them. It is not in the nature of things that the freelance will ever be abolished altogether, and no studio is so large as to be able to meet all its needs with those artists it can employ outright. No studio

wishes to antagonize the large group of independent artists whose services are indispensable to it.

Studios might consider following industrial designers in their practice of charging clients for various services separately, and of billing artwork bought on the outside at cost plus a 10-per-cent handling charge. Most studios already do this in the case of photostats and typography. ▲

HOLIDAY DECORATIONS:

continued from page 58

choosing bright colors. The wings should be rendered in a contrasting hue. For a halo, pin or glue on a sprig of mistletoe, pine bough, glitter ornamental strand or a row of tiny glass balls. The stars are either drawn freehand or may be pasted on by using metallic paper cutouts.

Paper cup ornaments become door knockers too. Color these with crayon or Dek-All and hang on a bright ribbon with a bell inside the cup. Or slit the cups about an inch from the bottom, continuing the slits every inch or so (see illustration at left.) Fold out strips into a sunburst, tie a Christmas ball in the center and a charming decoration is the result. ▲

HOW TO SEE ART:

continued from page 86

stantly uncovering beauty for us in unsuspected places. Prize fights, horse races, construction projects, and work of all kinds is being expressed artistically.

Let us examine some of the elements common to all paintings which will help us to develop better understanding. First, there is *subject matter*. The artist can choose anything in the world or in his imagination as material around which to plan a painting. Some artists are interested in human beings, some in animals, some in landscape, others in still life objects, while still others are interested in working with varied shapes and spots of color which do not resemble anything. Some people become needlessly worried trying to find a meaning in a picture that has no meaning. It is merely intended to be an interesting arrangement of lines, spots, and colors, much like a textile design. These abstractions frequently have strange titles with no obvious relation to the subject matter of the paintings. This titling is of little concern. It merely is a more colorful way of identifying the art for reference. (Occasionally it is designed for shock value and publicity.)

After the subject matter is selected, the next step is likely to be the planning of the composition, which is just another word for design or the arrangement of the various parts of the painting. Each object or shape in the picture must be related to the space which it occupies as well as to the other shapes in the picture. This stage in building the picture is extremely important. An arrangement of lines and shapes must be organized which will result in visual pleasure when the eye moves through the composition.

A color scheme, which becomes an important part of the design, is carefully worked out. There is no reason why a color must be true to nature. Horses may be painted red and cows blue if this will contribute to an interesting design. The artist is entitled to paint blue horses if he likes blue horses.

After the structure of the painting is carefully worked out, the objects may be made as realistic or as unrealistic as the artist wishes to make them. How much or how little the objects resemble reality is of no importance artistically.

Let us summarize a few of the important points to consider when looking at pictures.

Most important of all, don't close your eyes and ears. Be open-minded enough to listen to what the artist is trying to say. Don't interrupt him by telling him what you think he should say or how he should say it. Instead of criticizing his picture for not being what you would have, disagree but allow him his say.

If you feel annoyance because a picture is not beautiful, remember that artists are not necessarily striving to produce beauty.

What can we look for to take the place of beauty? That is not an easy question to answer. However, we must realize that the artist is an extremely sensitive instrument of expression. Like a powerful pipe organ, he can play a gay dance tune or a mournful funeral dirge.

Frequently he expresses powerful thoughts about life. Goya and Grosz described the horrors of war far more forcefully than could any written descriptions. Daumier attacked the pettiness and corruption of blundering government officials and other incompetent people of his time so furiously that, although he was jailed for it, the storms he generated resulted in important legislative reforms. Orozco and Rivera, the great Mexican mural painters, express their plans for political and social reforms in powerful fresco decorations on the walls of important public buildings. You may not find some of these suited to your sense of beauty or even your political persuasion, but do not de-mean art on a basis of subject matter.

Everything in life is not pleasant and pretty, as you know. Consequently, if the artist is deeply moved about some of the injustices and miseries he sees around him, he will not try to express these observations in the form of pretty pictures. He will select some means to arouse in you the same powerful sensation that he has experienced himself.

All artists are, of course, not deeply conscious of, or sympathetic with, social problems any more than are all writers. Many produce work in the spirit of exuberant, healthy play. The Surrealists try to express in paint the strange world we know in our dreams. If you find their pictures confusing, remember that many of your own dreams make very little sense.

Another large group of artists hold themselves aloof from all the drama of life and human experience in order to devote themselves to the technical problems of art.

As you can see, there are as many different kinds of artists as there are people. Don't make the mistake of lumping them all together. Try to understand what each has to offer for your enjoyment. Once you have achieved this prime goal—a willingness to explore art's many faces—you can teach others what you now understand. ▲

STILL LIFE PAINTING:

continued from page 70

unless you do them in a big way. Get out with a palette knife and have some fun with it. Paint with a knife that has no point.

Use a brush if you want to. The palette knife gives you the feeling of working in a new medium, gets you over the old established habits that need breaking up; that's its only virtue. But look out! There is a danger of becoming enamored of the palette knife technique.

Keep your study in silhouettes as if you had a plate glass before you and you were noting down spots of color on it, putting down on the glass what you saw through it. We are dealing with silhouettes just as in a map, representing the round by working on a flat surface.

You do not have to think of planes if you think of color;

note a spot of color, and then the plane will take care of itself.

Let the eye go from one spot to another without the aid of outlines. Jump from the center of one spot of color to the center of the next. Keep your eye away from the edge a little bit more—don't insist that the eye shall stop at the edges. Mechanically lose them by rubbing the palette knife through them. Destroy the outlines of a cup in your canvas and you wouldn't be able to find it, and that is not true in nature. Don't paint up to a line, work from a center; don't fill in an outline but make the inside form the outline. Look to the center of colors more so you won't concentrate on edges but on the interior. There is no such thing as an edge in nature, so don't worry about wire edges. If your values are right you won't be offended by too much 'edge'; it's when the values are bad that you criticize a canvas as too edgy, and remember that if your colors are right your values are right.

Let the objects in your study be simple in form—few in number—and let the arrangement of them be simple; no multi-colored objects, no little objects—no decorations, no filigree on vases. As background, take drapery with no design—an arrangement on a white table-cloth is often good. Sometime try turning up a box so that it casts a shadow over part of your study.

Don't make things seem to go around so many times that it makes one's head swim to look at them—you have brushed around to make the bowl go around but you should have gotten it with spots of color. No matter what you think, where the study is commonplace, you took it out of God's hands and made it go round instead of trusting to nature and to luck—trusting to science rather. Just do what you see and stop there. ▲



THE MAN BEHIND THE BUILDING:

continued from page 79

An estimate of cost and outline of building specifications are prepared. After the client approves this, the third or "construction documents" phase begins.

Detailed working drawings are made to illustrate all essential architectural, structural, and mechanical work. These drawings, together with others showing interior space arrangements, building elevations, cross-sections, and details, are accompanied by a book of specifications outlining the materials to be used and the required levels of craftsmanship. The fourth phase is the construction itself. The architect directs tests of the quality of materials, checks contractors' shop drawings, and inspects the work as it goes on. He keeps the client informed on progress, checks costs, and approves contractors' applications for payment. When satisfied that the job is done, the architect certifies to that effect.

In large-scale community design projects, of course, the architect, and sometimes teams of architects, work closely with city planners, sociologists, and many types of construction specialists. On this level, both private and public money and interests are involved. But, in the final analysis, the end product is still design—the product of the designer and one of the prime needs of the mid-twentieth century—the age of the architect. ▲

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VIKING

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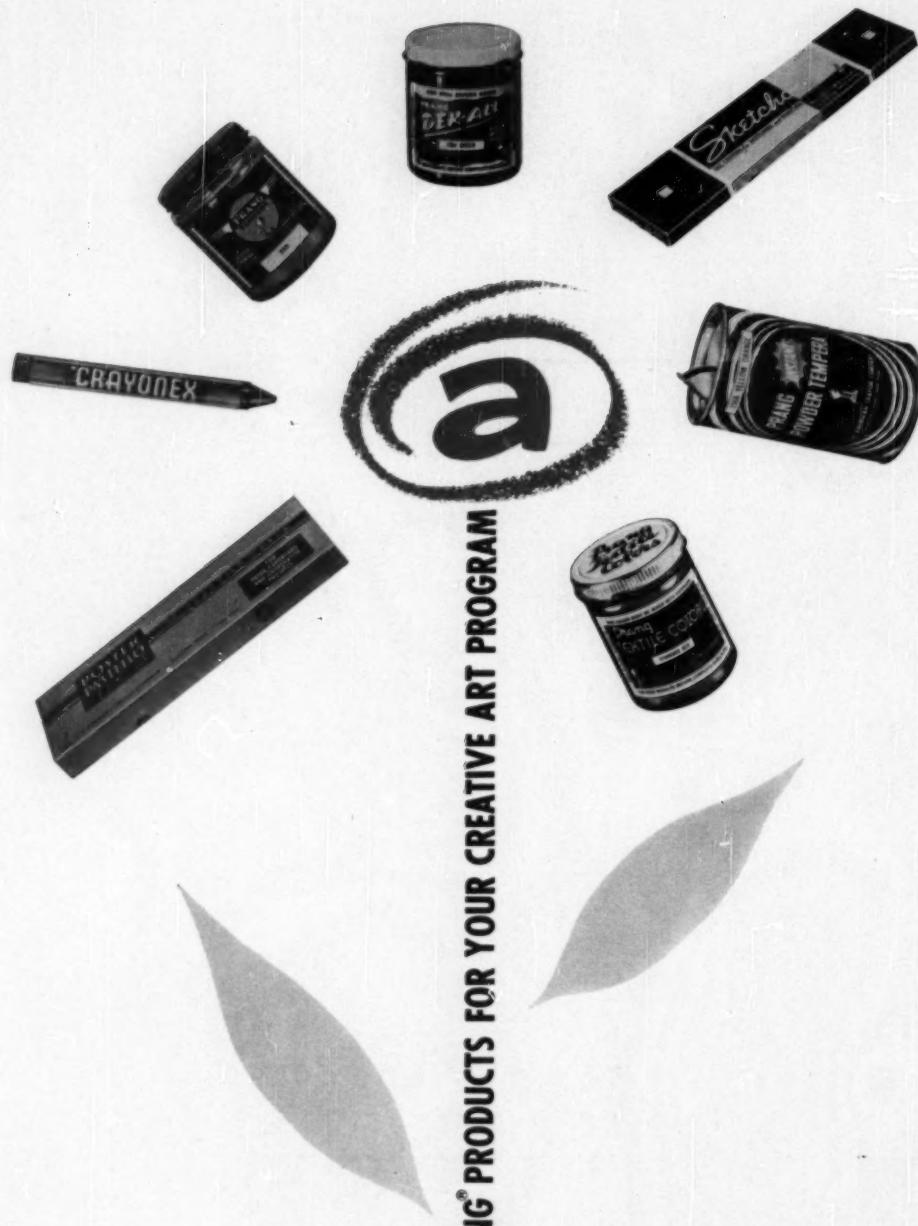
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